

## THE NEW YORK CITY

## THE NEW YORK DRAMATIC MIRROR.

VOL. XXIII., No. 573.

NEW YORK: SATURDAY, DECEMBER 21, 1889.

PRICE TEN CENTS.

## PROGRESSIVE REALISM

BY ELWYN A. BARRON

An immemorial custom it is to berate the times in which we live. Things good under the sun are in perspective, set away from touch a generation or two—the phenomena, not the thing's self visible. Distance not only lends enchantment to the view but—we have the assurance of Dr. Holmes—it also imparts delicate fragrance to the dispersed odors of a certain fugacious animal resembling somewhat a kitten.

As rugged outlines are softened into forms of beauty and symmetry as we retire from them and lose the power to discern their broken details and rude deformities, so are attributes, qualities and properties of the soul, heart and mind of man tempered, altered and modified by increase of time. The lesser traits and characteristics fall out of view and judgment, so that a Nero becomes all monster and the anchorite a saint.

In no department of life or art is this truer than in that of the acted drama, since it is the thing that passes, leaving least substantial trace behind, the actor himself being but a breath of the morning, lost the moment it is exhaled.

Therefore the tradition of the theatre is more mysterious and potent than the fact; its past more poetic, romantic and divinely blessed than its present, its old bounty of genius inestimably greater than this day's heritage. Ever at the end of the vista are the "palmy days," and the age in which we are cast is gibbous with all evil that formerly but little cursed the theatre.

What wonder, then, that Mr. Boucicault, and many with him, should cast despairing glance, bemoan the conspicuous decline, and yearn for the glorified heights on which Shakespeare stood serene? He would let soul out from its formal environments, give it wing from the stifling bounds of convention, from the clutch of practical civilization, to revel in the rosy, spiced atmosphere of mere imagination. "Away with painted and carpentered realism!" he exclaims. "Away with the life, the facts, the men that are around us, and let us return to the sweet, pure tablelands of the ideal, where, out of sticks and stones and dry clay, celestial fancy peopled a world gloriously."

Right well taken were that journey if, at the end, reared such goodness and wholeness and perfectness as subtle reverie conjures, mirage-like, before the mind's eye of world-weary Mr. Boucicault. But commonplace, plain-thinking folk, who are not yet dispensed of life, who look with content upon some fair conditions about them, and fondly believe they have not been dropped into the worst of earth's periods, would fain have evidence of a sort other than querulous assertions that the Seventeenth Century was so much nearer to the gods than is the Nineteenth Century; that the diffusion of learning, of knowledge, of art-sense, less than their limitation is good for the social state; that men who applauded the plays of Shakespeare, performed on a naked stage, were so much wiser, so much better, so much more poetically and imaginatively appreciated than are the men who witness and applaud the acting of these plays amid surroundings appropriate to the scene and complementary in color, tone, and beauty of design to the living splendor of the verse.

Macaulay, it is true, was of the opinion that "as civilization advances, poetry almost necessarily declines," and it is very possible a better understanding of matters scientific and a widened range of philosophic thought contract and diminish poetic receptivity and clip wild fancy's pinions. Yet it is also within the possible that the love of melody, of sublime conceptions of noble ideas, whether expressed in the deep-toned notes of the organ or in the passion of the orator, in the carols of the forest choir or in the rushing verse of the sordid poet, is not less but rather the more perfect in the nature of man because of his better ability to analyze, and his larger power to control his emotions.

The theatre is in a period not of retrogression, but of advance; not of decay, but of development.

The aim of the world has been, ever since the sunlight of liberty streamed over it, not to exalt man in the abstract, but to raise up men in the aggregate. The granaries of Pharaoh have been torn open and his corn distributed broadcast to the famishing, and men have grown strong and capable and daring from enough feeding.

It is not so easy now for a Roscius to stir the heart's quick passions to mutiny, for unclouded and unclouding intelligence sit more securely enthroned in authority over these rebellious fevers of the blood, and may now smile where before they raged.

Mounting to solitary distinction is a feat harder to perform than of old it was, as many are the sturdy, resolute climbers, with eyes fixed on the one goal to which all have equal title. To complete and apply the quotation from Macaulay: "We think that as civilization advances poetry almost necessarily declines. Therefore, though we fervently admire those great works of imagination which have appeared in dark ages, we do not admire them the more because they have appeared in dark ages. On the contrary, we hold that the most wonderful and splendid proof of genius is a great poem produced in a civilized age."

Substitute "actor" for "poem" and there is, I think, a second self-demonstrative proposition. In proportion to the cultivation and strengthening of the intellectual faculties is the lymphatic temperament brought into subjection to the will. We no longer look for frenzied actors, and are astonished if some auditor or spectator shriek and fall convulsive, overcome by the terror or realism of the production.

In Salvini is a large remnant of the old Roman rage of acting. The physical is superior to the mental in his dynamic qualities. He is essentially, and by choice of adaptation, antique Latin. He will have no embellishment of the stage, and needs none. I have seen super-sensitive women faint under his Othello. But to my poor and heretic way of thinking, Salvini is greatest the farthest removed from mind, and is supreme in the mere emotional character of Conrad, impotent; in the mysterious soul-passion, and sublime madness of Lear.

This distinguished Italian actor is the realist *par excellence*, though he adds to it all the technique of the skilled methodist, and is, after his fashion, an artist in his savagery.

Most of the art-worshipping world, however, must prefer the utter refinement of Booth, whose luminous intelligence permeates the coarsest characters, discovering in them some trace of the God-like attribute, and whose genius cannot be obscured by the riches and beauties of a perfectly appointed stage.

To the modern sense of beauty there is greater pleasure in the still charm of one of our Southern mountains rising, pine-capped and sun-caressed, over bountiful valleys, than in the snowy heights and rude, forbidding grandeur of Parnassus.

Where all is real it is a question merely as to which form of it is preferable. Orderliness and symmetry are not necessarily indicative of weakness; a stage picture in which imagination is met by actual and detailed representation does not absolutely imply the degeneracy of dramatic art. It proves nothing beyond the fact of self-distrust, that Mr. Jefferson one time refused to accept Mr. Booth's "realistic" stage setting of Rip Van Winkle, declaring he could not act against the scenery.

If the scene be appropriate to the idea of the play, the interest of the spectator is heightened, and sentiment is more completely satisfied by the general response to the unconscious demand for harmony which arises from every art-sympathetic nature. The objection to an attempted reproduction of nature and material in the appointments and properties of the stage is based, it seems to me, upon a misconception of the cause of our artistic discontent. The value of a gem is enhanced by its suitable setting, and it might as well be urged that a diamond is lovelier in brass as maintained that dramatic genius is most powerful amid the meanness and filth of a shabby stage.

The trouble is that the art of the painter, the cunning of the carpenter and the skill of the mechanician have been greater than the

professional seal of the actor. Though the opportunities for the actor are greater than ever before they were—though his vocation has become dignified as a profession and elevated to a place co-equal in honor with the pursuit of literature, of painting and of sculpture—the actor has failed to appreciate his privileges and advantages, and has not laid hold upon occasion with the singleness of purpose that insures success to worth.

It is the misfortune of our drama that so few who make themselves its agents bring to their work souls and imagination, the enthusiasm of self-surrender, the intelligent ardor of unselfish devotion to high aims.

This is an epoch of the self-conscious, self-serving. A petty vanity governs—more than a noble pride inspires—conduct. Social recognition, of high or low degree, is the chief desideratum, and the striving after success is to that end rather than to the further ennobling of a living, beautiful art.

The emphasis, not the obliteration, of personality in theatrical performance seems to be the study of the majority of players, an hundredfold worse evil than the scenic ornamentation of the stage of which Mr. Boucicault complains.

An army of young men who are merely tailors' plates, and young women who are but milliners' lay-figures, utter in soulless rotation what speeches they have learned, not conned, and move before weary audiences the actors of our day.

These persons—and pleasant enough persons they are individually—can be themselves alone—perfunctory creatures animated by what you will, so it be not soul—as capable to promote the art they hang about as the painted figures on its panels are servicable to propel a coach.

Were it not for the saving grace of the stage what would become of these curious fruits of social touch?

An elaborate setting, exterior or interior, if it conserve aesthetic principles, is of absolute benefit to mediocrity and cannot by any possibility be a detriment to positive ability.

Has never an alleged actor been shielded from contempt by the excellently devised realism of the scene, himself sharing the praise due solely to the forces that work with hammer and brush, or with pencil and paste, out of the glare of the footlights? Have we not yet to see the able actor fail of a desired effect because the hangings of a chamber chance to be of silk or velvet instead of bunting, or because the horse whose flanks he strokes be of honest flesh and blood rather than a figment of the brain?

The inadequacy of Dore's pencilings to compass the mind-pictures conjured by the Inferno of Dante have been urged in proof of the assumption that the painter is unwise who would supplement the fancy of the poet. This is the sophism of a self-complacency that requires no symbol as a key to abstractions, and may out-conceive an Angelo. But all the world are not poets and visionaries; and some there be who first lay knowing hold upon the mind and significance of Shakespeare through the expositions of the stage, after long having revered him in the seclusion of the closet.

Even ideals may be improved or happily confirmed when balanced with the tangible expression and visible manifestation of other ideals inspired by the same theme.

It is rather dogmatic to repudiate that which does not square with our preconceived notion of things, since it is possible that notion was born of ignorance and fostered in error. If an actor can by his action produce an illusion of the object supposed to be actual to the view, there is no necessity that he really make use of that object; but in the main the attempts to produce that illusion have the same effect as the Chinese pantomime of a combat on horseback, ridiculous enough to the intelligence not habituated to accept the shadow as the substance of things. If descriptive scenery and subservient properties are unessential to the art-symmetry of the drama, so too are the time and place and the costumes, and it were worth while to return to the example of Garrick, who did not scruple to paint out Othello somewhat after the fashion of a London politician.

To those who find themselves moving towards the past over this oceanic billow will not seem

inconsistent with the desired reform. "Some there are, however, who find all arts contributing to but one chief purpose: the delight, and therefore the benefit, of the higher and finer sensibilities of the educated and yet educating mind. The more arts that work in concert to that end the more perfect the satisfaction; and only when there is a failure to harmonize and properly adjust the presumably cooperative arts does pleasure suffer disturbance and serene intelligence revolt.

It is no evidence of degeneracy that the stage is drawing as near as possible to nature. The best literature of the day is concerned with the analysis of man and his social bearings. Tolstoi reached out and possessed the world, not because he idealized states, but because he laid bare the heart of man and showed its veins quivering to the surging and retiring blood of many varied passions and emotions, some impress of which is upon every human brain.

The nearer the stage approaches truth the better it will serve the supreme end of the drama, which is now, as ever it was, to hold up the mirror to nature, though it must have care not to mistake counterfeit for truth. The view must be broad and comprehensive, and for that reason it is desirable that we have all means work together to a common end, and determine that the mission of the drama is nobler than the exaltation of any individual to fame, since truth is mightier than its agent or instrument.

Realism is not necessarily ruffianism or blackguardism. Because we wish to copy nature it does not follow that we must explore the haunts of vice, profane the penetralia or rend the veil of mysteries. Realism is decent. It aims at the reduction of the false to a minimum while making the largest use of the true. He is not a realist but a sensualist who, taking advantage of a tendency, rushes headlong into by-ways to catch up and parade what secret thing he may. He is not a realist but a mountebank, who seeks out the grotesque, the extravagant, the monstrous, and makes sensation of the commonplace.

The realist is a student, a thinker, an observer, a teacher, in keep with the spirit of the times, with a definite, honorable purpose; those others are mere gross money-grubbers who profit by the passions and the emotions—not the reason—of the times.

Is it not, after all, fair to assume that the stage is less in need of a retrogressive policy with regard to scenery, mechanical devices, and the realistic phase of the drama, than of a closer application of actors—and, for that matter, of managers—to the art, science and sentiment of acting?

Do not social considerations occupy too much of the time requisite to the mastery of the actor's profession? Are not ephemeral interests allowed to become fatal obstructions in the way of substantial benefit and lasting honor?

There is danger that the stage is breeding ladies and gentlemen, or frivolous mimics of gentility, to the neglect and discredit of those stern principles of patient devotion to responsible duty and exacting disciplinary drill of powers toward the art proficiency that in time past gave talent the halo of genius, and raised up mere ability to the plane of talent. Great actors are not making, nor are the conspicuously good ones numerous; yet the material from which to create actors is better and more plentiful than ever before, could it but be quickened with a genuine enthusiasm. Were ambition of noble sort aroused to take the place of small vanities easily content, conditions are favorable to making the close of the Nineteenth Century the dawn of the drama's Golden Age.

Benard Matthews, dramatist and litterateur, will contribute a paper on "The Dramatic Author and the Theatrical Critic," next week.

A CLEAN PAPER FOR CLEAN PEOPLE.  
The Mirror is one of those dramatic papers, all too few, which no family is ashamed to have seen on its library or parlor table. Its editor, Harrison Grey Fiske, knows what clean people want.—*Leadville, Col.*  
*Herald-Democrat.*

# THE NEW YORK DRAMATIC MIRROR.

## THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 125 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

**ADVERTISEMENTS.**—Twenty cents for single line. Discounts allowed for three, six and twelve months continuance. Professional cards, \$1 per line for three months. Reading notices (signed "Com."), 10 cents per line. Terms cash. Rate cards and further particulars mailed on application. Advertisements received until 1 P. M. Tuesday.

**SUBSCRIPTION.**—One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, \$5 per annum, postage prepaid.

**THE MIRROR** is sold in London by our agents, the International News Company, Broad's Building, Chancery Lane, and in Paris at the Grand Hotel des Invalides.

**The Trade supplied by all News Companies.**

**Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to THE NEW YORK DRAMATIC MIRROR.**

**The Editor cannot undertake to return unsolicited manuscripts.**

**Entered at the New York Post Office as Second Class Matter.**

NEW YORK, - - DECEMBER 21, 1869

\* \* \* The Mirror has the Largest Dramatic Circulation in America.

### CURRENT AMUSEMENTS.

**CASINO**—*Barber*, 215 p. m.  
**GRAND OPERA HOUSE**—*After Dark*, 8 p. m.  
**HARLEM OPERA HOUSE**—*Booth*, *Hoffmann*, 8 p. m.  
**KOSTER AND NAIL'S**—*Young Don Juan*, 8 p. m.  
**LYCUM THEATRE**—*The Charity Ball*, 215 p. m.  
**MADISON SQUARE THEATRE**—*Aunt Jack*, 215 p. m.  
**PALMER'S THEATRE**—*Richard III*, 8 p. m.  
**PROFESSOR'S THEATRE**—*A Royal Pass*, 8 p. m.  
**Tony Pastor's**—*Tony Pastor's Own Company*, 8 p. m.  
**THIRD AVENUE THEATRE**—*Go-won-go Mohawk*, 8 p. m.  
**UNION SQUARE THEATRE**—*The County Fair*, 215 p. m.

### SPECIAL CONTRIBUTORS.

DION BOUCICAULT	BRANDER MATTHEWS
BRONSON HOWARD	G. E. MONTGOMERY
CLEMENT SCOTT	E. A. DITHMAR
HENRY GUY CARLETON	CLINTON STUART
ELWYN A. BARRON	CHARLES BARNARD
ALBERT R. LANCASTER	WILLIAM GILLETTE
R. E. WOOLF	LAWRENCE HUTTON
RICHARD MARSTON	WILLIAM J. HENDERSON

### TO CORRESPONDENTS.

**CORRESPONDENTS** are notified that all letters for publication in THE DRAMATIC MIRROR for Christmas and New Year weeks must be mailed in time to reach this office not later than Friday mornings, December 20 and 27. The holidays falling this year on our usual day of issue will necessitate our sending the paper to press one day in advance.

### ANOTHER VOLUME.

**I**N the midst of the stir occasioned by its Christmas number, THE DRAMATIC MIRROR this week enters upon a new volume—the twenty-third.

During the year that will soon be here the readers of this journal will find its present unrivalled features supplemented by a number of others, equally strong and notable.

The MIRROR is not content simply with leading in its own especial field—it will not relax its energies nor come to a standstill, however far it journeys along the highway of success and popularity.

It has been instrumental in raising dramatic journalism to an honest and a dignified plane, where it commands the attention and respect of the public and the press, and both merits and enjoys the support of the profession. The latter, we know, fully appreciate the advantage of possessing a representative organ, which—while it is fearless and independent—by its ability, enterprise and earnestness, fitly reflects all that is best in the stage and in stage life.

As a Western contemporary says, "The MIRROR is a clean paper for clean people." It has, by choice and inclination, always moved in the pure air and the sunshine, instead of grovelling in dirt.

And it is a cheerful sign that, in spite of the flippancy and folly and depraved tastes that are said to be the disgrace of our civilization to-day, THE MIRROR has flourished and expanded unceasingly, rooting itself deeper and deeper in the solid esteem of reputable people, and spreading its branches over a wider circumference every year.

THE MIRROR will continue to endeavor to deserve the power and the influence it has won by square dealing and adherence to what it knows to be the true principles of journalism. It appreciates the honor of its position and the confidence reposed in it.

### PLAY-CONSTRUCTION.

**T**HERE is probably no dramatist either in this country or in England, whose knowledge, both practical and theoretical, of the art of play-construction is so complete as that possessed by BRONSON HOWARD. The practical side is exemplified by his works; the theoretical has just been demonstrated in a paper read before the Nineteenth Century Club, and in a brief but valuable contribution to the Christmas MIRROR.

We are certain our readers will be pleased to learn that Mr. HOWARD's name has been added to our already large and notable list of Special Contributors, and that during the coming year he will write an essay on The Construction of Plays, for THE DRAMATIC MIRROR.

Our account, by the way, of the Nineteenth Century Club meeting, at which this subject was discussed by Messrs. HOWARD, BOUCICAULT and MATTHEWS—a famous trio of DRAMATIC MIRROR essayists—is practically exclusive. The important and instructive debate was dismissed with a few lines by the dailies and its main features are set forth for the first time in these columns.

### A FUTILE GAME OF BLUFF.

**A** DELUSION has existed in the minds of many authors and proprietors of dramatic works that a copyright in the title of a play can be secured apart from the play itself, and persons who hit upon what they consider to be attractive titles hasten to register the same at Washington under the idea that such registration enables them to hold a proprietorship in the word, or the words, that form such titles.

This is a mistake.

The statute does not confer on any person the exclusive right to the use of a word, or words, in the English language. A title is simply a trade-mark, and must be applied to the thing it is intended to designate. There is a play in three acts entitled *The Colleen Bawn*, but if a novel, or a song, or any other production were to be entitled *The Colleen Bawn*, the owner of that play could not restrain the novelist or the composer from the use of the two words. He would have to show that the use of his trade-mark was intended to mislead the public, and was a breach of good faith, and insomuch a fraud. Then he would be informed that a novel or a song could not be mistaken for a three-act play; that his title only covered goods of the description he owned and sold, and he would be put out of court.

So the enterprising gentlemen who register a score of titles in the hope that some one of these titles will be taken by an author, to whom the words can be sold, are laboring under a delusion in thinking they can play that game of literary bluff.

### NOT UP TO DATE.

**I**T seems painfully evident that the solid Briton has very little conception of the humorous qualities that should characterize genuine burlesque. Such a verdict at least is justified by sundry dreadful emanations of the London burlesque stage that have been imported for the edification of American audiences. While a good pun is not to be depreciated, the excruciating verbal tortures of English burlesque have long been tabooed in this country. As the entertainment now current at the Broadway Theatre is by no means guiltless in this respect, it cannot truthfully be said that it is "up to date." The fact is, there is so much wit and humor floating around in the every-day life of the average American that he requires something more than mechanical fun in public performances.

### BROWNING AND THE STAGE.

**W**HILE we contemplate the multitudinous and brilliant labors of the poet who passed away last week in London, and pay tribute to the name which has inscribed for itself an immortal place in the history of English letters, it is of passing interest to remember ROBERT BROWNING's first literary efforts were made in the direction of the stage.

*Paracelsus*, written and produced at the age of twenty-two; *Stratford*, written for Macready and produced at Covent Garden; *A Blot in the 'Scutcheon'*, *Columbus' Birthday*, etc., were, it is true, all failures, and with the last-

named work BROWNING threw down the dramatic pen in despair. But the lesson had been valuable, and was destined to bear good fruit.

Although gifted with a poetic temperament of great dramatic power, BROWNING was sadly deficient in the art of representing dramatic and continuous action, and while his characters were wonderfully conceived and beautifully drawn, the action of his plot remained ill-defined and weak.

The check his plays received, therefore, had a most salutary effect in remedying the defects which abounded in his earlier works, and there is little doubt that the close attention it caused him to devote to the laws of dramatic construction radically improved his laborious and intricate expression of thought, and that his is one of those remarkable instances where a literature has been influenced for the better by the exigencies of the drama.

### UNPRECEDENTED.

**S**UCH a rapid sale as that which began on the first appearance of the Christmas MIRROR, last Thursday, has seldom been equalled in the history of holiday publications.

The proverbial "hot cakes" were as nothing compared to the way in which our handsome annual went.

The city dealers sold out their large first orders in a few hours and then called on the News Companies for more.

The rush was so great that in spite of the fact that we had given our general agents, the American News Company, the largest edition they have ever handled for us, the local supply was completely exhausted early on Saturday morning, when they sent us this message: "We are all out of Christmas Mirrors. Send as many as you can."

This order was hardly satisfied before another request for 1,000 more copies arrived. On Monday the out-of-town points began to be heard from, and speedily the whole of the reserve supply was called into requisition.

Yesterday we received the following communication from Mr. FARRELLY, manager of the American News Company:

THE AMERICAN NEWS COMPANY,  
NEW YORK, Dec. 17, 1869.

*Mr. Harrison Grey Fiske:*  
DEAR SIR.—Shall we receive any more copies of the Christmas MIRROR?

We got our full supply on date of publication, and sent several additional orders. We have none on hand at present.

We give you this information so that in case any dealer complains that he cannot get a supply you will understand that the fault is not ours.

Respectfully yours, PATRICK FARRELLY.

Manager.

Nor is the fault ours. We printed an edition so much greater than that of any preceding year that we supposed the anticipated demand would be met. It is impossible to get out a second edition inside of three weeks—the printing, lithographing and binding would require that time. Of course, that would be too late.

As it is, we can only express our satisfaction at the instantaneous and enormous success achieved by the number; our regret that not all who want copies will be able to gratify their desire; and promise that the first edition of the Christmas MIRROR for 1869 will be larger by twenty or twenty-five thousand copies than that which was provided this year.

At least twenty-five thousand copies more of this number could have been sold had they been supplied—perhaps more. So we are informed by the News Companies.

### SHAKESPEAREAN REVIVALS.

**T**RADITION, if it be preserved and handed down in its purity, is usually the product of knowledge and wisdom, and as such it is entitled to respect, and, within certain limitations, to allegiance.

The law of the land is founded on tradition; the basis of all law affecting the rights of persons is custom. And the goodness of a custom depends upon its immemorial antiquity; as the quaint old English authority has it, it must have existed "time, wherein the memory of man runneth not to the contrary." And, while the traditions and customs of art are not strictly parallel in this, yet they are not to be rudely disturbed without just cause and for sound reasons.

It is customary for many to sneer at those hidebound devotees of the drama to whom it is heresy of the rankest sort to depart from the traditions of the stage. Their dislike of

innovations, particularly in the field of the SHAKESPEARIAN drama, is as intense as it is irrational. They hold up their hands in holy horror at a new reading of a familiar speech; they will not consent to investigate the merits of the new rendering. Enough for them that it is new—what is new must be revolutionary, and what is revolutionary is opposed to those comfortable, settled convictions which they have inherited, and which they reverence as the embodiment of all that is sacred in art.

Yet, however illiberal these crabbed deifiers of the past may be, it is not, on the other hand, a sign of progress or breadth of view for others to run haphazard after every person that claims to have made new discoveries, corrected old errors, unearthed hidden treasures of thought, and displaced the candles in the venerable temple with electric lights. We need not necessarily view these persons with suspicion, nor entertain prejudices against their departures from beaten paths; but, while carefully examining into the worth of their demonstrations we are at least called upon to honestly and intelligently ascertain whether the new roads they would lead us through are pleasant roads and whether they are an improvement upon the old roads.

Latterly, the effort of contemporaneous producers is—as Mr. BOUCICAULT pointed out in our columns not long ago—to achieve great things in the direction of *mise-en-scene* and to obscure the genuine histrionic requirements. This is due, in part, to the scarcity of great or even competent SHAKESPEARIAN actors, to the infectious tendency of the modern drama, and to the taste of the populace.

But we generally observe that when a pretentious rival of a SHAKESPEARIAN tragedy is brought before us, with noisy blare of trumpets and vociferous promise of "revelations," the subtle endeavor is to create a diversion for the purpose of distracting attention from the vital question at issue, which is, after all, whether the candidate for tragic honors is capable of rising to the true histrionic plane, quite apart from the thoroughness of his archaeological researches, or the "atmosphere" and perspective of his scenery.

A desire for harmony and consistency are the pleas oftenest urged by the innovators in support of their efforts. But we submit that it is neither harmonious nor consistent for the environment to dwarf the actors; for the public to be expected to forgive and forget the acting deficiencies in the splendor and the novelty of the canvas and armor and well-managed lime lights, and for thoughtful critics to be depended on to give their hearty approbation to the peculiar exhibition furnished by the placing of the dramatic cart before the undramatic horse.

We are glad to welcome every legitimate contribution to the glorification of the Master in the form of beautiful scenery, correct costumes and scholarly rearrangements of the text to conserve the modern stage requirements. But amid all these fine trimmings let us not forget altogether the real purpose of playing, or permit SHAKESPEARE to fall from the light of interpretation to the level of mere masquerade and mummery.

**A** CURIOUS play was given in this city last week. The cast contained eleven characters, but only one appeared, and that one carried on a difficult monologue in which much was left to the imagination. This is an innovation which would vastly improve many of the burlesque plays now upon our stage in which *nothing* is left to the imagination. If it were put in practice there would be fewer high foreheads in the orchestra and the lithographed figures upon our fences would be more in accord with the wintry season.

**D**URING his speech at the Goethe Society's dinner, last week, Colonel INGERSOLL declared his belief that "the only reason or excuse for our existence is that the result of it shall be happiness." And he further said that "the place to be happy is here, and the time to be happy is now." The great orator in this agrees with Montaigne, who said that "it is 'the happy living and not 'the happy dying' in which human happiness consists." No institution gives greater happiness to mankind than the theatre. It cheers, encourages, rests and diverts.

## THE USHER.



*Mend him who can! The ladies call him, sweet.*  
—LOVE'S LABOR'S LOST.

The compliments that are pouring in upon THE MIRROR from many of its esteemed contemporaries, on account of the Christmas number, are fairly overpowering. The whole establishment, from the editorial sanctum to the composing-room, is suffused with the roseate mist of reflected blushes. I should not be surprised if, before long, the quicksilver on THE MIRROR's back turned to the hue of Boulangier's favorite flower.

The remark of the Boston *Journal* that "One of the best features about THE DRAMATIC MIRROR is that whatever its promises, its results are even better," is justified, I think, by the Christmas MIRROR.

The Editor promised to produce the best Christmas number in the entire series, and there is a general agreement on the part of the profession and the press that the pledge has been literally fulfilled. It is because THE MIRROR performs the promises it makes to its readers that they repose confidence in it.

Fortunately, the more than generous comments by the newspapers render it unnecessary to point to the Christmas MIRROR's good qualities—besides it is everywhere and it speaks for itself.

THE MIRROR does not often indulge in boasting about itself, or what it is going to do. In nine cases out of ten, you will generally find that the man or the paper that talks the loudest and protests the most, does the least when it comes down to actual achievement.

\* \* \*

The traveling managers say that the one-night stands book too many attractions.

The one-night stand managers claim that unless they book from three to five a week they run the imminent risk of having to close every night on account of "cancelation."

Elsewhere are printed short letters from two managers who take opposite views of the question, in so far as the best remedy for the present bad state of affairs is concerned.

I agree with both—in a measure.

Undoubtedly the one-night stands should limit their bookings to two a week. The managers in these places concede that to be the best policy.

But they cannot adopt it unless the pernicious and utterly inexcusable habit of "canceling," at short notice, is replaced by a sense of obligation in the minds of traveling managers.

\* \* \*

"Canceling" is sometimes unavoidable, I am aware, but the extent to which it is practiced nowadays is utterly unjustifiable.

It gives an uncertainty to the business arrangements of local managers which must be demoralizing and disheartening.

There is absolutely no need for it.

\* \* \*

The exercise of caution on the part of the local man, and of integrity on that of the travelling manager, would speedily lift up the one-night stands again to the plane of prosperity.

Under the present conditions, the traveling managers are almost solely to blame for the bad business that is so generally complained of in the small towns.

\* \* \*

By the way, one of the writers of the letters referred to states that there is a theatrical agency in this city which constantly sends out companies that either break up early in the season or habitually "cancel."

I think the writer will do the profession a service by naming the agency and citing the facts on which his statement is based.

It is only fair to the agencies that are not in that peculiar line of business to be explicit.

\* \* \*

The Christmas number of THE DRAMATIC MIRROR is a brilliant one. It is richly illustrated with portraits and scenes pertaining to the stage, and the literary contents are furnished by well-known actors, managers, agents and dramatists. Among the contributors of drawings are comedians Sothern and Disney. —*Brooklyn Eagle*.

## AN INTERESTING ENTERTAINMENT.

On Sunday evening at the Fifth Avenue Theatre, Professor Cromwell delighted a fair sized audience with his interesting conversational lecture on The Great World's Fair. The lecture was capitally and most instructively illustrated throughout by a series of stereoptic views which feature added not a

little to the success of the entertainment. From London in '57 to Paris, Vienna, Philadelphia and back to Paris in '89. The professor pointed out most intelligently the gradual progress the nations of the world had made by acquired experience in building International Expositions.

He showed London in '51 beside Paris in '78, he placed Philadelphia '78 side by side with Paris '89, and in concluding he paid a tribute to the greatness of France. "With all her revolutions and social disorders," he said, "France to-day is the most artistic nation of the world in painting, sculpture, literature, music alike. Give the French Central Park to transform into an Exposition ground and see what they could do." Next Sunday's lecture will be on The Imperial City, Rome.

While all previous CHRISTMAS MIRRORS have been perfect, this one surpasses its predecessors.—*Danbury News*.

## EDWARD HARRIGAN'S TOUR.

Mart Hanley came into an uptown theatrical agency on Monday like a ray of sunshine. His face fairly radiated with good humor and pleasure as he recounted the success that Edward Harrigan had met with on the road, and then he announced his reason for coming to town.

"I'm here on a little business," said Mr. Hanley. "We've had several very tempting offers, but as yet we haven't closed with any, and now I am looking up a couple of leading Broadway theatres which we may get on rental. Mr. Harrigan will take no more houses on shares. Then he will bring out his new piece. It is a regular, local comedy and superior to anything Mr. Harrigan has ever written, and far ahead of the Mulligan Guard series. There are Negro, German and Irish characters in it, and Mr. Harrigan considers it really the best thing he has ever done.

"To-morrow (Tuesday), most probably Mr. Harrigan will be here himself to tell you lots of things, for the company rests this week, and the star will go home to see his boys. We've been playing fifty-two weeks now without resting, and we deserve a little leisure. We've been away from New York about seven months, and this is the first time Mr. Harrigan has played on the road in winter in seventeen years. It has been the most successful road season he has ever had as well. Old Lavender has been the mainstay. Mrs. Harrigan gave us all a surprise in that play at Denver. The leading lady became ill and Mrs. Harrigan essayed the principal female role. Although she has been about the theatre a great deal, she had never acted before, but despite that she made a distinct success in the role, surprising not alone the other members of the company, but Mr. Harrigan himself.

"After resting this week we resume our road tour, playing Buffalo, Christmas week, and then devoting a week to the towns on the New York Central on our way back to the metropolis. That ends our season for the time being. Personally, I'm well and hearty, as you see, and I never felt better in my life."

The Christmas number of THE NEW YORK DRAMATIC MIRROR, which has just been issued, affords the best evidence to the prosperity of that most worthy of dramatic journals. Both in the matter of contributions and artistic embellishment this Christmas number of the journal is the most sumptuous that it has yet published. The lithographed cover is well worth preserving for its portraits of Jefferson and Florence and Mrs. Drew in their respective characters of Bob Acres, Sir Lucius O'Trigger and Mrs. Malaprop. The text is brimful of Christmas cheer, and is profusely illustrated throughout. It certainly ranks very high among other Christmas numbers of the leading periodicals.—*Buffalo Courier*.

## IN THE WAKE OF THE PIRATES.

THE MIRROR would like to ask Manager G. W. Smith of the Madison Avenue Theatre, Elmira, N. Y., if Waite's Comedy company, which played at his house last week, showed any contracts to prove their rights to play *Woman Against Woman*, *M'liss*, and *Van the Virginian*? If they did not (and probably cannot) then Manager Smith has aided and abetted a very conspicuous pirate organization.

Choates' Dramatic company, another conspicuous craft flying the black flag, produced Minnie Maddern's *Caprice* at Stephen's Opera House, Marquette, Iowa, last week. This crew adds the lottery business to piracy, and on the former charge, in certain States where lottery is illegal, the entire company can be placed under arrest during a performance.

The Lyceum Theatre company is reported to be using lithographs of Thomas W. Keene, Victoria Vokes, Frank Deshon, Mrs. George S. Knight, Frederick Warde and several others, and advertising these stars as being with their gangs.

The Chicago Comedy company is producing Little Lord Fauntleroy, Rosedale, Planter's Wife and The New Magdalen.

The Delmore Dramatic company is producing Lynwood, Hazel Kirke and Muggs' Landing.

W. C. Turner's Dramatic company, old offenders, are producing Little Lord Fauntleroy, The Danites and The Private Secretary throughout Connecticut.

## A CHAT WITH HELEN BARRY.

A MIRROR reporter sent up his card to Helen Barry, at the Colonnade Hotel, the other day, and in response was shown up to that lady's apartments. The altitudinous actress was attired in a costume of terra cotta and white that set off her handsome figure to advantage. On being questioned as to the truth of the reports that her season was about to close, she emphatically denied the veracity of any such statement. She asserted that the season that she was booked to play had been played to the end.

"Now I'm to enjoy myself" continued Miss Barry. "Before Christmas I shall start for Florida, provided I can get ready in time. I expect to stay there six or eight weeks. I am negotiating for a first-class comedy and if I get it, I may play a few weeks before the hot weather sets in next summer. But before I do this I may have to go to England. I have property in London, and I must look after it, if I don't want it to go to rack and ruin. It is my intention, though, to spend next summer here. I enjoyed myself so thoroughly here last summer that I can't bear the thought of absenting myself from America during that period of the year. So even if I do cross the ocean I shall come right back and go to some watering place for the yachting and fishing. I do love your water here under the clear blue skies. I'm very fond of fishing. I often bring in more black fish and bass than any others of the party when we go on a regular fishing trip."

"Has your season been a monetary success?"

"It has been most satisfactory, that is, satisfactory to this extent. We had expected, judging from the business that was being done on all sides, that it would be much worse. From all that I can hear this has been the worst year theatrically, outside of the big cities, that has been known for some time. Mercantile business has been very bad, and that, of course, affects to a certain degree the theatres. The managers in almost all the towns would say to us that they hoped things would pick up, but that business was very bad."

THE DRAMATIC MIRROR, as usual, comes out with an amazingly voluminous and gorgeous Christmas number. The cover is a brilliant piece of work with color, drawing, humor and poetry strikingly illustrated. The table of contents is embellished with the names of pretty nearly all the prominent people on the dramatic stage or connected with its literature. This issue of THE MIRROR is the handsomest yet produced.—*Newark, N. J., Daily Advertiser*.

## OUR DRAMATIC ESSAYS.

THE NEW YORK DRAMATIC MIRROR has started an excellent and valued department to which special writers of distinction contribute, and which promises to excite a new and higher interest among thinking men in needs, aims and possibilities of the stage. These essays represent the first attempt made in this country to place an actor's paper on a commanding literary and critical plane. Mr. Fiske, the editor of the paper, is to be congratulated on the success that has attended his intelligent enterprise. The articles thus far published have discussed broadly and comprehensively some questions of importance to the work of the drama, and have been written with the care and grace of accomplished writers well qualified to speak on the subject. It is hoped THE MIRROR will be able to sustain the high standard it has established for itself and add to its previous reputation of candor and ability that of a model in dramatic literature.—*The Chicago Inter-Ocean*.

One of the best features about THE DRAMATIC MIRROR is that whatever its promises its results are even better. The Christmas number of this year is an admirable magazine. Filled with stories, anecdotes, poems, reminiscences, essays and biographies relating to the theatrical profession, all written by prominent people of the stage, the paper supplements this literary offering with the attraction of illustrations, in black and in colors. The high character of THE MIRROR is maintained throughout.—*Boston Journal*.

## THE SILENT PARTNER.

Joseph B. Polk is winning high commendation from the playgoing public for his work in The Silent Partner, a clean and breezy American comedy of the legitimate type. Mr. Polk is supported by a strong and evenly balanced company. The play is handsomely mounted, the sets in the second and third acts, representing villas on the Hudson, being exceptionally good, with fine views of the picturesque Palisades.

C. B. Cline, the "hastling" manager of Mr. Polk, has booked The Silent Partner up to June 1 in the leading theatres, and is now booking week stands for next season. Since the presentation of the play at the Criterion, Brooklyn, last week, Mr. Cline has received offers of time from quite a number of theatres, and the piece will be seen this season as far West as Chicago, and Southwest to St. Louis. Among its engagements is one at the Hollis Street Theatre, Boston, another at the Arch Street Theatre, Philadelphia, one at a leading theatre in Chicago, and a return date in Brooklyn.

The season will close with a run in the metropolis next Spring, contracts to that effect having been recently signed.

## PERSONAL.

LAWRENCE.—During Georgie Dennis's illness the part of Javotte in Ermine at the Casino has been played very capably by Emma Lawrence, a recent and promising graduate from the ranks of the chorus.

"The Christmas MIRROR is certainly fine, both from an artistic and literary standpoint."—P. B. Cheddle, London, Ont.

COURTAINE.—Harry Courtaine, who was ill for several weeks in San Francisco, has recovered, and is now playing the part of Fabian Nordeck in Frank Mayo's company at the Bush Street Theatre. During his illness, Mr. Courtaine was attended by his devoted wife, Emma Grattan.

"The Christmas MIRROR is the greatest I ever saw. Nothing to beat it."—Jules Cluzetti, N. Y. Opera Company.

MORGAN.—Maggie Morgan, who had been on the stage since she was seven years old died last Thursday in this city at the residence of her parents, Mr. and Mrs. W. M. Paul. She had played singing-soubrette parts throughout the country, and her last engagement was in the stock company of the Globe Museum, New York. She was buried last Sunday at St. Michael's Cemetery.

HOWARD.—Bronson Howard will sail for England on Christmas Day by the North German Lloyd line.

"The Christmas MIRROR is the finest thing of the kind I have ever seen. You have deserved the success you have attained."—Marshall P. Wilder.

GILLETTE.—William Gillette returned to this city on Monday. He will remain here until he opens his season as the star of The Private Secretary company at Albany, on Feb. 5.

"Our newsdealers report large orders from customers for the Christmas MIRROR."—O. A. Larson, Toronto, Canada.

RHEA.—Mlle. Rhea is to fill an engagement at the Broadway Theatre next March, when she will present her new play, Josephine, for the first time in this city.

"Have just finished reading your Christmas number. It is the handsomest you have yet issued and a credit to your enterprise."—Florence Gerald.

MATHEWS.—Walter Mathews mourns the loss of his esteemed father, whose death resulted from an accident that happened to him several months ago. Mr. Mathews leaves seven children, who were all present at his bedside when he died.

"The local dealers' supply of Christmas MIRRORS had to be duplicated."—C. F. Caswell, Waterbury, Conn.

CARLETON.—Mr. John L. Carleton, the correspondent for THE DRAMATIC MIRROR at St. John, N. B., is the author of a well-written story entitled "The Actor's Child," in the Christmas number of *Progress*, a journal published in that city. Mr. Carleton is a young lawyer of brilliant prospects, and he has devoted his leisure to amateur theatricals. He has already essayed one or two plays, which were favorably spoken of by the critics. His brother is a member of A Midnight Bell company.

"I suppose it has become something of a hickory nut, but I must congratulate you on the Christmas MIRROR. It would seem to be impossible to surpass your efforts this year, but I suppose that next year you will excel even the almost perfect paper of this year."—Wm. C. Bryant, manager *Brooklyn Daily Times*.

WARDE.—Frederick Warde is said to be meeting with success on his Southern tour, where his acting in *The Mountebank* is not only receiving the encomiums of the press but is greeted with enthusiasm by his audiences.

"It was thought to be an impossibility to excel the last Christmas MIRROR, but the present one overtops them all."—Leland S. Ellis, Lawrence, Mass.

PADDLEFORD.—Bettina Paddleford, the society prima donna, formerly of Carleton's Opera company, made her first appearance in the leading female role in *The Seven Ages*, at the Standard Theatre on Monday night, and scored a success. Her interpolated waltz song received three encores.

"Your Christmas number merits the highest praise for its excellence in every department. Permit me to tender my congratulations."—E. S. Bettsheim, *Editor Dramatic Times*.

GERALD.—Florence Gerald joins the Silver King company in January, when Mariane Clarke begins his starring tour. Miss Gerald will play Olive Skinner.

"The appearance of the Christmas number of THE MIRROR this week brought forth nothing but compliments. The newspaper men and the members of the different companies playing here were alike loud in their expressions of praise, and that it is, indeed, a valuable publication in every sense of the word."—W. C. Hendon, *St. Louis, Mo.*

PUTNAM.—Katie Putnam for the first time since her return from Australia made her appearance at Victoria, B. C., Nov. 25. Miss Putnam secured two new plays while in Australia which she purposed producing shortly in Helena.

FERRIS.—Annie Ferris, of the Later On company, has been compelled to lay off this week on account of indisposition. She expects to open in Boston on Monday next.

"At last four-score of our citizens are feasting on the good things in the Christmas number of the DRAMATIC MIRROR. It is a masterpiece of typography."—John A. Schick, *Bethlehem, Pa.*

EUROPE.—Daniel Frohman and his star, E. H. Sothern, will go to Europe in June next on business. They will return to this country in time for the rehearsals necessary for Mr. Sothern's opening of his regular season at the Lyceum Theatre, in August.

"Have just received the Christmas MIRROR. It is unquestionably the best publication of the kind ever issued, and here, with weeks of one-night stands before us, the perusal of its pages will indeed seem like Xmas at home."—Harry A. Cassidy, *California Opera House*.

## THE NEW YORK DRAMATIC MIRROR.

### AT THE THEATRES.

PALMER'S.—RICHARD THE THIRD.

King Henry VI.	Mr. Evans
Prince of Wales.	May Haynes
Duke of York.	Ira Bowman
Duke of Gloucester.	Mr. Mansfield
Duke of Buckingham.	Mr. Harkins
Duke of Norfolk.	Mr. Roberts
Queen Elizabeth.	Ada Dyas
Duchess of York.	Madame Ponini
Lady Anne.	Beatrice Cameron

The initial performance of the most conspicuous Shakespearean revival we have had on the New York stage for some time occurred at Palmer's Theatre last Monday evening, when Richard Mansfield challenged critical opinion as Richard III.

A special effort at archaeological correctness has been made in the present instance with the object of enabling the auditor to realize the period of action in all its most striking characteristics.

It has been Mr. Mansfield's endeavor, according to the prefatory note to his arrangement of the text, to restore the language of Shakespeare throughout, and he maintains that only where it has been absolutely imperative to joint events, by the aid of foreign material, has he made use of Cibber's interpolations. He has also endeavored in some measure to make the Duke of Gloucester appear as he really was, permitting his character to form with the march of events and his age to be somewhat measured by the date of his acts. Accordingly, the first act is placed in 1471, when Richard was a mere youth, and the action of the succeeding acts is made to occur from 1482-1485 in accordance with chronological accuracy.

The present production is particularly noticeable for its pictorial display and spectacular illumination of the text. The calcium light effects are somewhat theatrical, but in the main the innovations conform to an artistic elucidation of the tragedy.

Apart from the revival itself, the main interest is centred on Mr. Mansfield's impersonation of the title role. So much had been written about him, *pro* and *con*, that an unusually large number of first-nighters assembled at Palmer's on Monday night to give him a fair field and no favor.

Mr. Mansfield is a character actor of exceptional ability. This fact was conspicuously evident in his histronic work throughout the performance. While endowed with an abundance of vocal force he lacks the peculiar temperament of a genuine tragedian. His facial expression is excellent at all times, but his reading is marred by a monotony in the lower tones of his voice. Moreover, he has a mannerism of winding up his sentences with a rising inflection that is often utterly meaningless.

Mr. Mansfield was seen to advantage in the wooing scene with Lady Anne, in the second act, in the scene with the young princes in the third act, and in the ensuing scene, where Richard makes a hypocritical pretension of rejecting the crown. In all of these scenes there is more or less opportunity for grim comedy, of which Mr. Mansfield was not slow to avail himself. It is only fair to say that he evinced a great deal of dramatic force in the stronger situations of the play, but it was rather of the Mr. Hyde order. While he was successful in depicting Richard as a hideous monster, it can scarcely be said that he rose to the tragic grandeur of various predecessors in the role.

The supporting company was creditable, and the supernumeraries were very well drilled. Beatrice Cameron was comely and efficient as Lady Anne, but did not entirely grasp the spirit of the part. Mr. Harkins gave an excellent impersonation of the Duke of Buckingham. Ada Dyas as Queen Elizabeth and Madame Ponini as the Duchess of York were fully competent to interpret their respective characters. May Haynes deserves special commendation for her delightful portrayal of the Prince of Wales, and Ira Bowman was also well received as the Duke of York.

### FIFTH AVENUE.—TWELFTH NIGHT.

Viola.	Marie Wainwright
Maria.	Blanche Walsh
Malvolio.	Louise Muldener
The Duke.	Barton Hill
Sir Toby Belch.	Frederick Ross
Sir Andrew Aguecheek.	Wm. P. Owen
Sebastian.	Percy Brooke
Peste, a clown.	Edward Elmer
Fabian.	E. Y. Backus
	Wallace Bruce

Marie Wainwright's fine production of Twelfth Night, one of the most charmingly varied of Shakespeare's comedies was seen for the first time in New York, at the Fifth Avenue Theatre, on Monday night. A large and critical audience was in attendance. The central figure of Viola is surrounded by a good company, and accompanied by liberal and artistic costumes. Marie Wainwright, whose finely formed yet somewhat slender figure, lends itself admirably to the representation of a youth, and whose features, full of delicate sensibilities, are excellently adapted to the tender changefulness of the part, is well equipped for the role in the matter of physical advantages.

In her make-up as the messenger to the Duke, her silvered semi-Albanian costume was most becoming. Probably since the time of Adelina Neilson, no such careful a

study of Viola has been presented here. Miss Wainwright played the part with a sweet and dainty grace, and a mobility of tender vivacity which was exponent of the feelings of a young woman concealing her love. In the duel scene her representation of real fear and assumed courage, reached a very high point of dramatic art. Her delivery of the lines commencing "She never told her love," was marked with exquisite tenderness. The recognition of Sebastian was another fine effort in its mingled surprise and pathetic affection. A sparkling sprightliness was noticeable throughout the impersonation. The Viola of Marie Wainwright will have its distinctive record. She was frequently applauded during the acts.

The Olivia of Blanche Walsh, while played with a pleasing grace, lacked both dignity and power. It was, however, a conscientious study, and its defects seemingly arose from inexperience. Louise Muldener was very bright and vivacious as Maria.

The servants' hall scene was inimitable in its roistering rollicking. The comedy work of William F. Owen as Sir Toby Belch, of Percy Brooke as Sir Andrew Aguecheek, and of E. Y. Backus, as the Fool, was at the highest point of excellence. No less conspicuous was the concealed gravity of Barton Hill's Malvolio. The impersonation of the Duke Orsino, on the other hand, may be classified with conventional "stage kings." T. J. Laurence made an effective point in Roberto's pain and disappointment at Sebastian's supposed denial of him.

Shakespeare was a little tampered with in the transposition of certain scenes, but Ben Teal is, in the main, to be congratulated on the result of his sacrifice, while George Edgar Montgomery's epilogue has caught the very spirit of the play.

The scenes by Charles Graham, Goather, Maeder, and Schaeffer were appropriate and effective, and the properties, constructed by Edward Siedle, were of remarkable excellence. The whole scenic arrangements were under the able direction of Hamilton Bell.

### BROADWAY.—FAUST UP TO DATE.

We have had the misfortune to see some very queer English burlesques and some queer English burlesquers; but, positively, the worst combination of both, in our painful experience, is the exhibition given at the Broadway under the name, Faust Up to Date, by "George Edward's London Gaiety Theatre company, under the direction of Henry E. Abbey and Maurice Grau."

It is the very apotheosis of stupidity—the ultima of pointless, brainless, meaningless rubbish.

This Gaiety company must not be confounded with the clever Gaiety company that played here last season. This Gaiety company is made up of Gaietyites who were shipped off here in a cargo. The Londoners were evidently so rejoiced to be relieved of them that they gave a supper and half to celebrate their departure.

The elastic properties of the Gaiety company are only equalled by the accordion-like quality of the original Gaiety dancers. Gaiety dancers are turning up in every burlesque and variety troupe in the land. They are as puzzling as the surplus in the U. S. Treasury. If Aldrich and his cohorts would drive back really dangerous invaders they should concentrate their mighty forces on the original Gaiety dancers.

It must be confessed that in Faust Up to Date, the only oasis is furnished by the graceful and pretty *pas de quatre*. The rest is hopelessly bad, and with the exception of E. J. Lennen, who is an industrious if not an amusing comedian, the cast is unworthy of notice.

On the first night a crowded house watched the performance with apathy, and found more cause for mirth in the exertions of a particularly offensive *claque* than in the cast-iron efforts of the alleged comedians. Some of the girls are pretty—the majority are not. The scenery is too good for the show. Some of the music is catchy, but it is vilenly sung.

On mature consideration we do not think that this Gaiety company is an altogether satisfactory substitute for Mary Anderson, whose time it is filling, or a worthy successor to Booth and Modjeska.

### PEOPLES.—A ROYAL PASS.

George C. Staley, who was a popular character actor in the stock companies in San Francisco, opened in his romantic drama, A Royal Pass, before a crowded house at the People's on Monday night. The star and the play made a favorable impression.

The main incidents of the play are said to be founded on facts which occurred in the life of an officer of the Czar's Imperial Guard during the Russo-Turkish war in 1877. The officer was unjustly exiled, and fled to Switzerland, where he lived in disguise as a guide. Subsequently he fell into the hands of the Russian authorities and was sent to Siberia, but after several years, was pardoned and given a ticket-of-leave or Royal Pass, from which the play takes its name.

During the action of the drama the main part of Mr. Staley's work is in German dia-

lect, and it compares favorably with that of the most noted comedians who introduce the broken English of the Vanderland in their plays. His lullabies and yodle warblings captured the house with their sweet simplicity and tender pathos. Mr. Staley's singing in the last act where the child recognizes her father, who was supposed to be dead, by his singing of a bar of the pretty lullaby brought tears to the eyes of many in the audience. Mr. Staley received an enthusiastic call at the close of the second act, and at the fall of the curtain in the third, the principals in the cast appeared before the footlights, Charles H. Mestayer, who played the heavy villain, being vigorously hissed.

The supporting company is strong and well balanced. Tony Farrel made a hit as Sam McKeever, an irrepressible American newspaper man. Jennie Leland was charming in short skirts as Hulda, an ingenuous Swiss maiden. Ethel Barrington was very satisfactory as the heroine, Vera Zofoff. Mandie Midgley was capable as the Russian Countess, who was wicked enough to have figured in the pages of "Ouida." The remainder of the cast were satisfactory in their respective parts.

The piece was elaborately mounted, and the picturesque costumes of the Tyrol and of the Russian officers were faithfully reproduced. Hands Across the Sea, next week.

### STAR.—THE TWELVE TEMPTATIONS.

The Twelve Temptations, which during the past seventy-one weeks has met with remarkable success on the road, commenced a two-weeks' engagement at the Star Theatre last Monday evening, where a large audience had assembled for the occasion. Since last seen in this city the piece has been re-written and arranged by Charles H. Yale, who personally manages the production.

The piece was somewhat marred on Monday night owing to the unfamiliarity of the stage hands with the numerous changes of scenery, and the painfully apparent want of rehearsal on the part of the coryphées. As these faults can soon be remedied, the piece will no doubt prove a success and entertain large audiences during the holidays.

The plot—or rather fairy story—proved quite amusing, and the dazzling scenes, pretty ballets, clever acrobatic acts, with no end of pantomime thrown in, should prove a strong card to attract the children.

There are several novel features introduced in the ballets, including The Little Lord Fauntleroy, Riding on Grandpa's Shoulders, and Live Cockatoos. In the Ballet of Nations twenty-four countries are represented in their national costumes, including the forty-two States in the Union, presenting a very brilliant spectacle.

What seems most lacking is the scarcity of vocal music, which on Monday evening was limited to a single specialty—given by Mamie Conway—and even that turned out to be a very hackneyed selection. With a few more songs introduced and a little less pantomime, the performance would be decidedly improved.

Albert Hosmer as the Prince of Wurzburg was hardly suitable to the part, and in melodrama no doubt would be more at home. Jacques Kruger as Snore Appross was quite amusing, and of the ladies, Mai Estelle, Mamie Conway and Florence Ashbrook deserve special mention. The scenery, most of which was painted by Harley Merry, is very picturesque, while the costumes and stage settings left nothing to be desired.

### METROPOLITAN.—THE MASKED BALL.

Last Wednesday evening the Metropolitan Opera House presented an appearance at once brilliant and striking. It was the seventh night of the subscription, and all New York representing its wealth and intelligence, its beauty and fashion had assembled to hear for the first time in German, Verdi's opera Ballo in Maschera.

That this favorite of the Italian composer's works was to be included in this season's repertoire, came as an agreeable surprise to the subscribers; but as the sequel has proved, Edmund Stanton is to be congratulated on his artistic and happy innovation, having achieved so marked and signal a success. To those old-timers in matters musical who can remember The Masked Ball being sung here some twenty years ago in the original Italian by Brignoli and Adelaide Philipp, the ruder accents of the Teutonic tongue may have seemed less harmonious and less graceful; but to judge by the enthusiastic reception accorded the work and its interpreters by Wednesday's audience, Mr. Stanton has deserved well of *dilettante* New York.

Apart from the absurdities and anachronisms of the libretto, the score of the opera certainly contains some very remarkable and beautiful passages. The overture to the second act is particularly fine.

The honors paid to the vocalists may be said to have been divided between the baritone Reichmann and Frau Lehmann, the latter artiste rendering the role of Amelia exquisitely. For some inexplicable reason, however, Reichmann, who sang Rienzi fell a victim several times to the *encore* nuisance,

while Frau Lehmann, who was by all odds the more enjoyable singer of the two, was spared. The tenor, Perotti, as Richard was not entirely satisfactory, his singing and acting hardly came up to the importance of the part. His higher notes, particularly, were open to criticism.

Fraulein Frank sang the part of the page very sweetly. She has a soprano voice of splendid tone and register which in becoming more mature shall procure her a high place on the operatic stage. A pretty ballet, danced to the lighter measures of one of Jules Massenet's compositions, was capably executed by Miss Urbanska, supported by a large and efficient corps.

### GRAND.—AFTER DARK.

The old, favorite melodrama by Dion Boucicault, After Dark, was presented at the Grand Opera House on Monday evening, in a slightly new garb, and was warmly received. The play has been carefully revised by W. A. Brady, and improved by the introduction of several ingenious scenic appliances, not the least among them being an immense water tank, in which a great deal of splashing is done at opportune moments by the respective members of the cast. But may we ask what that Bowery policeman is doing on the Thames embankment, and what kind of an Englishman Gordon Chumley is to address a British constable as "officer." The music-hall scene, as of yore, was very good and was much applauded. Tom, the boatman, was played by W. A. Brady, and Eliza, the heroine, by Laura Biggar.

### KOSTER AND BIAL'S.

At Koster and Bial's, Fred Solomon's musical burlesque, Young Don Juan, still enjoys the popularity it achieved on its first presentation. Several changes have been made in the variety features of the general entertainment. The Lennon Brothers perform some astonishingly clever acrobatic feats, and Laura Lee, an unusually pretty little vocalist, has scored a hit. Our Army and Navy is retained on the bills and winds up the performance in excellent form.

### AT OTHER HOUSES.

The Charity Ball at the Lyceum and Aunt Jack at the Madison Square are drawing crowded houses, and both attractions appear destined for a long run.

The County Fair is held nightly to prosperous box-office receipts at the Union Square Theatre.

Ermine will remain the attraction at the Casino until Jan. 6, when The Brigands is to be revived.

Go-Won-Go Mohawk delighted a large audience at the Third Avenue Theatre last Monday evening in her sensational drama, The Indian Mail Carrier. Next week Harbor Lights will be the attraction at this popular house.

Hallen and Hart in Later On are this week playing at the Windsor, and kept the large audience present on Monday night in roars of laughter with their amusing absurdity.

There is as usual an excellent variety entertainment at Tony Pastor's establishment. There will be a matinee on Friday at which one thousand dollars will be given away.

The Christmas number of THE DRAMATIC MIRROR is at hand and like all previous efforts in a like direction it is an unqualified success in every particular. It contains between its handsome covers forty-two pages of matter that cannot fail to be of interest to the non-professional as well as the theatrical reader. The front cover has a very pretty and fanciful design in colors, depicting the figure of a dainty lady with a cherub in her arms, while the back contains portraits of Jefferson and Florence and Mrs. John Drew as they appear in The Rivals, with the duel scene from the play, also in colors and all very true to life. In turning its pages one finds several more full page colored plates, one containing portraits of representative American dramatists, another giving scenes from the successful play, Aunt Jack, another of representative American actresses, while still another pictures forth the personality of the great theatrical lawyer familiarly known as Abe Hummel. The issue is full of excellent pictorial work and its literary features are also admirable. Among the long list of contributors may be mentioned Henry E. Dixey, Minnie Madiera, H. B. Conway, E. H. Sothern, Franklin H. Sargent, Sophie Worrell Knight, Milton Nobles, Margaret Mather, Louise Paulin, Louis Aldrich, Wilson Barrett, Miles Rhoads, Frank Mayo, Marshall P. Wilder, Sydney Cowell, Ella Wheeler Wilcox, Bronson Howard, Dion Boucicault and many others and a pretty little story by Editor Harrison Grey Fiske entitled "Our Mr. Binks." Mr. Fiske is to be heartily congratulated on the result of his labors and is to be commended for the good work he is doing for the profession.—*Albany Argus.*

### RESTING.

The following companies are idle this week: The Great Metropolis; opens next week in Cleveland. Edward Harrigan's company; opens next week in Buffalo. Evans and Hoy's Parlor Match company. Charles T. Ellis' company. A Hole in the Ground company. Rose Coghlan company. Margaret Mather company; opens next week in Newark.

J. K. Emmet's company is resting three nights this week.

The Thomas E. Shea company is resting this week.

We have received the Christmas issue of THE NEW YORK DRAMATIC MIRROR. The illustrations are admirable, particularly those of Mrs. Louisa Drew, Jefferson and Florence, and others. We like THE MIRROR—it is fearless in its opinions, and its articles are exceedingly well written. Independent of this, it is very handsomely gotten up and printed.—*Philadelphia Item.*

## OBITUARY.

J. CLINTON HALL.

J. Clinton Hall, the well-known actor and manager, died at his home in this city, No. 129 East Fifteenth Street, yesterday (Tuesday) of pneumonia. Mr. Hall was taken suddenly ill last Wednesday while starring at the head of his company in *Almost a Life* at the Theatre Comique, Harlem. On Sunday his wife, who was managing the Ranch so company, was summoned to his bedside, which she did not leave until his death yesterday morning.

Mr. Hall was born in Boston Nov. 3, 1840. When a lad of seventeen he enlisted in the army, serving until the close of the late war. He was seriously wounded at the battle of Bull's Bluff. At the close of the war he joined the regular army and resigned with the rank of major. Mr. Hall was a member of the Grand Army of the Republic, Dayton Lodge, Knights Templar, Knights of Pythias and the Syracuse Commandery at Rochester. He was also at one time a member of the Actors' Fund. He leaves a widow, Mrs. J. Clinton Hall, who is well known both as an actress and manageress. The funeral will be held on Thursday at the Little Church Around the Corner, the interment being at the Actors' Fund plot. The remains will be removed later to Mount Hope Cemetery where Mr. Hall's father is buried.

## AN AMPLE APOLOGY.

W. D. Mann attributes the absence of Messrs. Evans and Hoey from the recent Boston Press Club benefit to the fact that the names of these artists were placed at such a point in the programme that their appearing there would have actually prevented their giving their regular night performance. They had volunteered to give the entire second act of *A Parlor Match*, which would have consumed an hour in its performance, to say nothing of the time required for the transfer of one full set of scenery, stage properties and costumes from the Park Theatre to the Boston Theatre in time to ring the curtain up at 7:45. The committee having the benefit in charge, appreciating this fact, agreed that they should not later than the fourth on the bill, and when Evans and Hoey and Manager Mann finally saw the programme, which made them number eight, making it practically impossible to give an evening performance, they wrote a note declining to appear and inclosed their cheque for \$50 instead.

## FAR IN THE VAN.

THE NEW YORK DRAMATIC MIRROR'S new department of dramatic essays has been thus far a fountain of unadulterated interest, both from a literary and a practical point of view. It has noticeably raised the standard of periodicals devoted to the stage and helps to place *The Mirror* far in the van as an intelligent and able exponent of true dramatic art.—*The Cleveland Plain Dealer*.

## INTERESTING COMMUNICATIONS.

IN THE RIGHT DIRECTION.

SAN FRANCISCO, Dec. 13, 1889.

To the Editor of *The Dramatic Mirror*:—Sir.—I have read with interest the articles written by the able contributors to *THE MIRROR*'s "new departure."

The departure in itself appears to me to be in the right direction, and assuredly no one will question the eminent qualifications of the writers named as special contributors.

True all of these contributors, like dramatic critics, will reflect in a large degree the views or idiosyncrasies of the writers, and they will be entitled to consideration in proportion to the writer's manifest learning, freedom from bias and the facilities enjoyed for studying the various subjects under discussion.

If a professional critic writes upon the subject of criticism he will be more or less than human if he discusses the subject from both points of view with an utter absence of feeling or bias.

But *THE MIRROR*'s wisdom in throwing open its columns to a general discussion and criticism of the views of its contributors, is wherein the profession at large will be most benefited. Intelligent discussion of subjects of vital interest to our art must result in broadening the mental vision of all who participate, either as writers or readers.

Let us hope that all who enter the lists may leave personal feeling behind them, and treat the subjects under discussion with befitting dignity.

Later on I may, with your approval, ask a few questions myself. Very truly yours,

MILTON NOBLES.

## AN INTERESTING BIT OF HISTORY.

DETROIT, Dec. 14, 1889.

To the Editor of *The Dramatic Mirror*:—Sir.—I have read your superb *CHRISTMAS MIRROR* with uncommon pleasure. Referring to your biographical sketch of Mr. Bronson Howard, I am able to offer a curiously interesting bit of history and correct the slightly misleading assertion, viz.: that Saratoga was the author's first play.

As a matter of fact, Bronson Howard's first play was *Pantine*, a dramatization of the first book of "Les Misérables," which great novel continues from the *Pantine* point with the life of Cosette, *Pantine*'s daughter. The play was produced at the Detroit Athenaeum in the Autumn of 1866, under the management of Mr. G. A. Hough. Augusta Page (afterward Mrs. Peter B. Sweeney) was the *Pantine*.

In February, 1868, I addressed a letter to Mr. Howard, asking him to tell me what first led him into the field of dramatic authorship? His reply was in these words:

"On reading Victor Hugo's 'Les Misérables,' when about twenty two years old, in Detroit, I became so enthusiastic about the story of *Pantine* in Book First, that I dramatized it for the mere sake of seeing it on the stage. The idea of writing a play

had never entered my head before, for I had never, up to that time, had the slightest desire or thought tending toward dramatic work.

"As the story of *Pantine* is the saddest that ever was written, this is a curious *Genesis*, perhaps, for the professional life of one whose chief successes with the public have always been, and must always be, in comedy."

There is another and still more interesting turn to this question of Bronson Howard's first play.

He found it necessary to make an independent end to his stage story of *Pantine*—an end not needed or provided for in the novel. This involved an original scene in which the poor mother sees her daughter just before her death. In May (eight years later) Mr. Howard took that original *Pantine* scene for the ending of *Lillian's Last Love*, which was produced at Hooley's in May, and which, as you know, subsequently became known the world round as *The Banker's Daughter*.

The Chicago production was successful, but when, in May, Mr. A. M. Palmer arranged to present it at the Union Square he felt that it would be better to reconstruct the piece on the lines of a happy ending. Mr. Howard accepted that judgment and made the change with the assistance of your late Mr. A. R. Casuarin. This change eliminated, of course, the original scene, which led the author to write the play. So we have this curious anomaly in *The Banker's Daughter*—it was suggested by a dramatic idea that does not exist in it at all.

Cordially yours, GEORGE P. GOODALE.

## THE THÉÂTRE FRANÇAIS ORCHESTRA.

NEW YORK, Dec. 14, 1889.

To the Editor of *The Dramatic Mirror*:—Sir.—Will you permit me to correct a little error made by Mr. Dion Boucicault in his contribution to the *CHRISTMAS MIRROR*. He says: "The orchestra, as is always, has been absent from the Théâtre Français."

The orchestra was only gone away with under Mr. Perrin's management, about fifteen years ago. It was always a very poor orchestra; but it had existed ever since the creation of the *Comédie Française* in 1680. Offenbach, before being known as a composer, was conductor for about two years. The situation was given to Offenbach by Auguste Brohan, the great soubrette, who was then *toute puissante*. She is now living, and Jeanne Samary, the actual soubrette of the *Comédie Française*, is her niece.

The name of the comedian of the *Théâtre Michel*, St. Petersburg, that Rhia speaks of is Vernet. He was the son of one of the greatest comedians that the French stage boasts of, Le Grand Vernet of the *Théâtre des Variétés*, Paris.

Respectfully yours, W. HENRI STUART,  
Late of the *Théâtre Michel* and Paris theatres.

## THE JEW ON THE STAGE.

NEW YORK, Dec. 14, 1889.

To the Editor of *The Dramatic Mirror*:—Sir.—Your disapproval of the vulgar caricature of the Jew, which the stage has adopted as its model and representative of the Hebrew, is not only just—it is imperative. No other religious creed would have submitted to the insult as patiently as they.

The "stage Jew" is a gross libel and misrepresentation of a religion. A Catholic or a Protestant is never so portrayed. True, there are disagreeable individuals who happen to be also Jews, and in many cases the repulsive traits of such an individual is the flower of Christian persecution. But are they the only vulgar and sordid individuals? Are there no such Christians?

"Let him who is without sin cast the first stone," is the injunction of an ancient Jew.

The stage in a large measure is responsible for the current bigoted idea of the Hebrew. It is but natural that the public assume the conception as presented by the stage, which personifies all human meanness by a Jew. They insensibly have it rubbed into their mental fibre by the almost constant representation of a loathsome individual labeled Jew.

The Jew is made synonymous with all that is reprehensible in man. If Judaism is responsible for the character, the duty of the stage is to point out wherein the dogmas of the creed produce the effect. The mission of the stage, as I apprehend it, is to show the possible and probable effect of a cause and not accept mere say-so as final.

They are indeed superficial critics who contend that the Jew is as legitimate a subject for ridicule as the Irish, German or Negro. One is a religion, the other a nationality.

The Jewish church has always been the friend of the stage. Can this be said of the Christian church? When Mr. Morse desired, some years ago, to give a complimentary representation of Christ in the Passion Play, the ministers of the Christian church denounced it with one voice; not that the representation was false but that the stage would profane a sacred character if it touched it.

How many Christian churches will give the last sad rites to a dead actor?

How often has the Church denounced the stage and actors as immoral and beyond the hope of salvation?

The Jewish Church cannot be cited as ever having done this, and yet the stage ridicules its friends! If this is not ungrateful, it is at least unwise.

The Jew, the Catholic, or the Protestant is unquestionably a proper subject for stage treatment, but not for misrepresentation. An inaccurate representation of any character or event is subject to condemnation. Why, then, make an exception of the Jew?

It certainly is more pleasant to shout with the crowd than to take the stand you, dear Editor, have in saying a kind word for the under dog in an unfair and unjust fight. There need be no fight. There would then be neither under dog nor unfairness.

Very respectfully, BENJ. DOUBLIN.

## ENGLISH DRAMATISTS AND THEIR LITERATURE.

NEW YORK, Dec. 14, 1889.

To the Editor of *The Dramatic Mirror*:—Sir.—In a recent number of the *Fortnightly Review*, Mr. George Moore makes a violent attack on the dramatists of the day. He says, "No first-rate man of letters now writes for the stage."

It is unfortunate that Mr. Moore did not define exactly whom he considered the "first-rate" man, because in an ordinary mind the statement, from the point of view of fact, seems about as far removed from fact as it well can be.

The Poet Laureate of England is surely a "first-rate" man of letters; yet it is well known that he has not only written five plays which have been acted—*Queen Mary*, *The Cuckoo*, *The Promise of May*, *Harold*, and *The Falcon*—but it has been stated and, as far as I can learn, it has yet to be contradicted that he is at present engaged on a play based on the story of Maid Marian and Robin Hood, which a celebrated American actress will produce.

Dr. Edmund Gosse, too, is not unknown as a contributor to the literature of the stage, and he, too,

occupies a place higher than those who are gifted with less than "second-rate literary abilities."

Were the name of Robert Browning to be added to the list, Mr. Moore would no doubt argue that though his death happened yesterday his contributions to the stage belong to the last generation. Let it be so.

The list might still be increased by the addition of such names as Herman Merivale, Westland Marston, Algernon Charles Swinburne and Alfred Austin. But names stretched out into ever so long a list would not matter much for Mr. Moore's chief grievance against our dramatists is summed up in his question, "Which of our dramatists has written a book that could be fairly described as second rate in matter or in form?" Surely this is begging the question with a vengeance.

The duty of the dramatist is to write plays not "novels, essays or poems" and he achieves success when his plays are acted—not read; in other words the farther he gets away from the style of the novel, the poem or essay the more closely does he approach the requirements of his art and the greater his measure of success.

To say, then—were the statements true—that no dramatist has written a book that could be fairly described as "second-rate in matter or in form," proves nothing. "Shoemaker, stick to your last." has long been a maxim, and if a man's faculty leads him to the stage as the vehicle for expressing himself, why should a critic call him over the coals because he does not choose a medium which does not suit his purpose or his method.

As a matter of fact, it will be found that the laws and conditions which govern the writing of books and of plays are so different that no one man has ever achieved a great—nay, even a moderate—success in both branches of the art. Thackeray and Dickens are surely named to conjure with in the world of letters, yet what did they achieve in a dramatic way, though they certainly tried. Examples might be multiplied, but to what use? The rule will be found to work quite smoothly. Even among the names I have quoted as refuting the first part of Mr. Moore's proposition, that "no first-rate man writes for the stage," it may be asked, which portions of their work will be remembered in the future—their plays or their other writings? The question I shall leave others to answer.

Nor is this difference in the laws and conditions of two forms of the same art confined to literature. Compare, for instance, the art of the painter with that of the sculptor. Under somewhat different conditions—the materials employed—the end aimed at is exactly the same, the presentation of Truth and Beauty—Truth idealized by Beauty; Beauty sustained by Truth.

The artist selects one method or the other as the vehicle for the expression of his thought and feeling.

Would it be fair criticism to blame the painter because he has produced no first-rate work of sculpture? Yet, with the single exception of Michael Angelo, has anyone ever done so, though for ages the painter has laid aside his brushes and tried his skill with the chisel and the mallet? And painting is to sculpture, exactly what the novel, the poem or the essay, is to the drama.

RUDOLPH DE CORDOVA.

## TWO ATTRACTIONS ENOUGH.

NORTH EAST, PA., Dec. 14, 1889.

To the Editor of *The Dramatic Mirror*:—Sir.—My attention was called to an article in your issue of the 14th inst. in the *Usher's* column, regarding the one-night stands, which sounded the keynote of one-half the failures of local managers of theatres in small towns—that of playing more attractions than the theatre-going public can stand.

If the local manager will take your advice and only book one or two attractions a week, they will soon regain the confidence of the public and also of the managers of first-class companies.

This place has a population of about 3,000, and last season the then manager ran in "week stands." The consequence was that the public withdrew their patronage, the companies played to losing houses, and in a short time all good companies gave North East a wide berth. This season I only play one attraction a week, and I find the experiment a success, both for the house and the companies. I am also enabled to secure better people.

Give us more light on this subject.

Respectfully, W. H. SANDBORN.

## TRAVELING MANAGERS TO BLAME.

WILKES-BARRE, PA., Dec. 14, 1889.

To the Editor of *The Dramatic Mirror*:—Sir.—Mr. Reia, of the Oil City circuit firm, does not in the least overstate my own experience when he says of his own, "We have to book a very large number of companies simply to protect ourselves."

I was one of those who fell promptly into line with the suggestion of *THE MIRROR* that only two attractions a week be booked, and for a time found the plan to work well; but later, so frequent were the collapses and cancellations that it became a common thing for me to be a whole week without even one attraction. Both my exchequer and my reputation were suffering and, simply as a matter of self-defence, I resorted to the rule of booking three and four as the only certain method of making sure of three and give them all if they have real merit good houses. But to secure that many I will have to book four and possibly five.

The evils of over-bookings are not to be cured by anything the local managers can do, so long as agents and companies treat us as shamefully as some do. There is one agency in your city which scarcely fills more than one date out of ten negotiated through it.

Some method of protecting local managers against reckless cancellations and against agencies that send out aggregations of such shabby structures that fall to pieces ere their routes are fairly begun, must be hit upon before local managers can be expected to confine themselves to booking only as many attractions as they intend to play.

Very respectfully, M. H. BURGUNDER.

## A CRITIC CRITICISED.

NEW YORK, Dec. 14, 1889.

To the Editor of *The Dramatic Mirror*:—Sir.—After witnessing the splendid performance of Hamlet on Friday evening at the Fifth Avenue Theatre, it makes me indignant to read the absurd, sarcastic and untruthful report of it in the *Herald* on Saturday morning.

There is nothing in the criticism, from beginning to end, to show that the writer heard one word of the play or was within five miles of the theatre. Such a criticism as that might have been written by any one on the strength of a newspaper advertisement, or from a programme obtained from a friend after the performance. But we will suppose the writer did see the performance.

The article begins, "Hamlet, tragedy in six acts, by Shakespeare, according to Wilson Barrett." Any one can see what is superfluous in the above,

and it is nothing but nonsense, unscripted and out of place. Then follows the cast—and then:

"The presentation of this character by any actor of pretensions has got to be a master of tradition and comparison. His excellencies and defects are always somehow a relative matter. Is he like or unlike Booth or Irving, Forrest or Macready? is the question, rather than whether he has any proper conception of the part, and the ability to display it."

Now this writer very evidently did not see Mr. Barrett's performance of Hamlet three years ago in this city, and I was curious to see what he thought of it. We will grant the first part of the above extract, but it seemed to me that the audience was in perfect sympathy with the actor at all times, and did not withhold their applause, which they would have done had they been lost in abstract complaisance. On the other hand this writer did not seem to have the courage to say whether he thought Mr. Barrett had the proper conception or the degree of ability necessary. We wanted to see whether we agreed with him, and, if he showed sounder judgment, to correct our own. His words are mere sound and amount to nothing. We form our amateur opinions along the same lines that he points out, but we would like to compare them with professional ones. Otherwise, why read dramatic criticisms?

Who wants to be told over and over again the sphere of rational criticism along with dry maxims and hackneyed truisms. Did the performance come up to his ideal, fall below it, or go beyond and teach him something? That is what we wanted to know. But he said none of these things, universally recognized as belonging to the province of criticism. A student of Shakespeare was not one whit enlightened by his article.

After admitting originality in the performance, he adds: "An uneven performance—appearing at the best and receiving most applause in those scenes which are most of a comedy character and in tragic passages which he made most noisy and pronounced."

## THE NEW YORK DRAMATIC MIRROR.

### THE CONSTRUCTION OF A PLAY.

On last Friday night the Nineteenth Century Club met in the assembly rooms at the Metropolitan Opera House to listen to a discussion on "The Construction of a Play." In point of fact, there was more elucidation than contention, there being really no marked differences of opinion on the subject between the three speakers, Bronson Howard, Dion Boucicault and Brander Matthews.

Kr. Howard delivered the same lecture, with some few emendations, that he gave before the Harvard faculty and Cambridge *literati* in Sanders Theatre on March 26, 1886. The discourse deals with the laws of dramatic construction, chiefly as exemplified by the changes made in his own play, *The Banker's Daughter*, between the time of its experimental Chicago production in 1873 and its advent in New York five years later.

He said, among other things, that no one man knows much about the laws of dramatic construction. They bear about the same relation to human character and human sympathies as the laws of nature bear to the material universe. Not until all the mysteries of humanity have been solved can the laws of dramatic construction be codified and clearly explained. But every scientific man can tell a little about nature, and every dramatist can tell a little about dramatic truth.

Mr. Howard told how and why the *dénouement* of *The Banker's Daughter* was changed from a sad to a happy one. "Lilian lives, instead of dying, in the last act," he said. "It would have made very little difference to the American nation, which she did; but it made a great deal of difference to her and also to the play, in nearly every part. My reasons for making the change were based upon one of the most important principles of the dramatic art, namely: a dramatist should deal, so far as possible, with subjects of universal interest, instead of such as appeal strongly to a part of the public only. I do not mean that he may not appeal to certain classes of people, and depend upon those classes for success; but just so far as he does that he limits the possibilities of that success."

Mr. Howard further explained that the one absolutely universal passion of the race—which underlies all other passions—is the love of the sexes. Moreover, he averred that a play must be, in one way or another, "satisfactory" to the audience. "This word," he said, "has a meaning which varies in different countries, and even in different parts of the same country; but, whatever audience you are writing for, your work must be 'satisfactory' to it. In England and America, the death of a pure woman on the stage is not 'satisfactory,' except when the play rises to the dignity of tragedy. The death, in an ordinary play, of a woman who is not pure, as in the case of 'Pron-Pron,' is perfectly satisfactory, for the reason that it is inevitable. Human nature always bows gracefully to the inevitable. The only griefs in our own lives to which we could never reconcile ourselves are those which might have been averted. The wife who has once taken the step from purity to impurity can never reinstate herself in the world of art on this side of the grave; and so an audience looks with complacent tears on the death of an erring woman."

"The art of obeying the laws of dramatic construction," continued Mr. Howard, "is merely the art of using your common sense in the study of your own and other people's emotions. If you write a play, be honest and sincere in using your common sense. A prominent lawyer once assured me that there was only one man he trembled before in the presence of a jury—not the learned man, nor the eloquent man; it was the sincere man. The public will be your jury. That public often condescends to be trifled with by mere tricksters; but, believe me, it is only a concession, and very contemptuous. In the long run the public will judge you, and respect you, according to your artistic sincerity."

The following remarks supplemented, on this occasion, the text of Mr. Howard's lecture, as originally delivered, and they touched upon an interesting topic:

"The Nineteenth Century Club looks for a discussion, I believe, on the subject brought forward in the paper of this evening. If the word 'discussion' implies 'argument,' I fear there is nothing in the mere struggles of a dramatist in his workshop to justify that difference of opinion which is necessary to an argument. My American colleague, Mr. Brander Matthews, must feel like a man whose wife persists from day to day in saying nothing that he can object to, thereby making his home a desert and driving him to the club. As for the great Irish dramatist, this paper leaves him still wishing that some one would try to argue with him. But, with all my sympathy for the poor old man, I can assure you that he is quite as well off as he can be."

"I can think of only one subject of general

interest which may be called to our minds by the experiences of a dramatist trying conscientiously and with hard labor, to obey "the laws of construction" as recounted in this paper. Two brilliant American authors have argued that the day of careful construction in works of fiction has passed. If they are right, if that day has passed, the night of literary art has come; but I do not believe this to be true. On the contrary, I believe that these two gentlemen have simply closed the shutters on their own genius and are working in the dark themselves. The works they are now producing with those of a few American disciples constitute what one may call the jelly-fish school of imaginative literature; that is, one might call it the jelly-fish school, if it were not for the fact that the jelly-fish is most exquisitely and most carefully constructed. I have sought in vain for any organism in Nature so low in its constructive character that it can be taken as a figure of the artistic theories advanced by these two prominent men. I am sorry to say anything that may wound the self-respect of Mr. Howells or Mr. James, but the Deity is not one of their disciples. Shut off from nature, in seeking a comparison, I can only resort to human politics; these two writers, mild and inoffensive though they be, are the Nihilists of literary art. One of them has even tried to prove, that his chosen principles, or rather his negation of all principles, would be as valuable in the writing of a play as of a novel.

"I will step for a moment into Mr. Howells' chosen field as he has stepped into mine, and will say, that the rigid observance of constructive laws is as necessary in the true art of novel-writing as it undoubtedly is in the art of writing plays. If he and Mr. James persist in following out their own theories, they must be described simply as two very accurate writers, observing and noting down, in admirable English, the peculiarities of human nature. No one admires their work, in this direction, more than I do, it is extremely valuable; and their writings will be as useful, hereafter for careful study by literary artists, as the standard works on anatomy are to the sculptor and the painter. Let us call men, as well as things, by their right names. Mr. Howells and Mr. James are now great scientific observers, not novelists.

Another thing strikes me in connection with this subject: the praise of Ibsen, the Scandinavian dramatist, is abroad in England; and again, as so often before, mine eyes have seen the glory of the coming of the Lord in the direction of Boston. But some of the loudest worshipers of this truly great man in both countries either wilfully ignore, or else they know nothing about, his real greatness.

"Ibsen holds in his hand the terrible power, in dealing with the evils of society, which dramatic construction gives to a genius like him; he has not laid this power aside and reduced his own stage to a mere lecture platform. A man armed with a sword who should lay it down in the heat of battle and take up a wisp of straw to fight with, would be a fool. Ibsen, like his great predecessors and contemporaries in France, deals his vigorous blows at social wrongs through dramatic effects and the true dramatic relations of his characters. I know of no writer for the stage, past or present, who depends for his moral power more continuously at all points on the art of dramatic construction than Henry Ibsen does. He, himself, would be the first to smile at those who praise him as if he were a writer of moral dialogues or the self-appointed lecturer for one of those psychological panoramas which are unrolled in acts, at a theatre, or in monthly parts in a periodical.

"In conclusion: to all who argue that careful construction is unnecessary in literary art, I will say only this: it is extremely easy not to construct."

Dion Boucicault began his address by a vigorous attack upon the Zola school of naturalism, of which Ibsen, to a certain extent, is the exponent. He said that it was a mistake with regard to the drama being a photographic copy of nature. It was nothing of the kind.

"No one," continued Mr. Boucicault, "declares that Hamlet is a copy of nature, either in language, incident or character. The School for Scandal is another instance, the transcendental form of which of necessity is required upon the stage, where the whole action of importance in the play must take place within three hours.

"Nature is, of course, suggested, but it cannot be practically followed on the photographic plan, as the modern naturalist claims is necessary. If I have to make an offering of flowers and pluck a bouquet, would it not be pushing things too far to say that the collection of choice buds was quite unnatural? Where are the weeds? You plucked them out of the earth! Where is the dirt, which, according to M. Zola, should always exist there?"

"The laws of dramatic construction are clear and simple. The interest consists, not in the dialogue, nor in the development of character. A conversation, however brilliant,

is not a drama. The interest depends on the action and the gradual production of the symmetrical form. As illustrating this, let us take a block of marble. There is no interest felt in the unheaved block until a sculptor begins to chisel from it a form. When the head and shoulders appear the spectator becomes interested in the gradual production of the remainder. A drama is made—not written. It is constructed. The dialogue, which is the mere clothing, is the last and the least important thing."

Brander Matthews followed Mr. Boucicault.

"A debate in the Nineteenth Century Club," he said, "is usually a triangular duel in which the first debater pitches into the lecturer, the second debater into the first, and the lecturer into both, and thus all are satisfied. This time all three are aiming at the same target. They are all stuffed constructionists. I do not understand how any man, with any practical knowledge of the theatre, can be an advocate of what Bronson Howard calls the jelly-fish theory.

"A backbone is as necessary to a play as to a human being. The invertebrates are the lowest order of animals. Of course a play need not wear its backbone on the outside like a terrapin, but a backbone it must have. It is not the poetry or the psychology of Hamlet, but the backbone, the structure, the sequence of incident, and the relations of the characters which makes Hamlet a most effective stage play. In the dramatic sequence a straight beats a flush, always.

"Hamlet has been translated into foreign languages and the poetry left out, and it was effective on the stage. It has scored as the libretto of an Italian opera and it was effective. It might be acted in pantomime before a deaf and dumb asylum and it still would be effective. Gautier said that the skeleton of a good play was a pantomime.

"There are those who think that a literary man can write a play and that some theatrical expert can afterwards supply the construction externally, as it were; which is as much as to say that you can put in the baby's backbone after it is born.

"I agree with Mr. Boucicault in saying that the stage should not imitate nature. It should select from it and it should suggest it. A real tree has no place in a theatre, which is the realm of unreality. Children have a finer sense of dramatic fitness in this respect than some dramatists.

"A little girl had dramatized a horse out of a sofa-cushion and driven it about the playroom. At last she came up to her mother and said:

"'Horsey thirsty.'

"The mother kindly poured out a glass of water for the cushion to drink, but the little girl, with a keen appreciation of the properties of the situation, refused the glass, saying:

"'A purtendin' horse should drink purtendin' water.'

Le numéro spécial de Noël du Dramatic Mirror, publié par M. Harrison Grey Fiske, au No. 145 Fifth avenue, est un petit chef-d'œuvre antique, qui peut rivaliser avec les journaux de Noël publiés en Europe.—*Courrier des Etats-Unis*.

### AGAIN IN TROUBLE.

Frederick S. Mordaunt, who, it was confidently expected had gone to parts where his unsavory reputation was unknown has turned up again in the metropolis, and is now in the Tombs on a charge of obtaining money under false pretenses.

Mordaunt's photograph adorns the Rogues' Gallery and is numbered 1,614. He first appeared in the theatrical field, eight or nine years ago, when although he had abundant opportunity for building up a reputable business he chose instead to swindle the theatrical aspirants who came to him. The result was that he served a three years' term in the New York State Prison. When his term expired he came to this city and started a Managers' Agency in the Gilley Building. To this he added the agency for a lithographic establishment. His disreputable conduct in connection with the company that went out to tour in Fanny Aymer Matthews' play from which that lady claims The Wife was taken, will not soon be forgotten. He was charged with defrauding Sybil Johnston out of several hundred dollars at this time, and signed papers by which he was to pay back that actress her money in instalments. Before he had done so, however, he left the city, and the latest story about him is that in Boston he opened an office at No. 7 Exchange Place as F. S. Mordaunt & Co., investment bankers. Numerous creditors in the Hub now mourn his absence.

The little escapade for which Mr. Mordaunt, whose real name is Maurice A. Schwab, is now languishing behind the bars, occurred on Monday of last week, when he entered the office of Hubbard, Price & Co., Room C. of the Cotton Exchange, and said that he had just arrived from Boston. He stated that he had a number of friends who wished to purchase land that the firm advertised for sale in Norfolk, Va. The sum of \$30 was given him for expenses, but his representations being found to be false, he was speedily lodged in the city prison.

### GOSSIP OF THE TOWN.

E. E. Rice has been commissioned by John Stetson to organize two companies for the presentation of the *Gondoliers*, Gilbert and Sullivan's new operetta, for which Stetson has all the rights for this country East of Pittsburg, exclusive of New York city.

The Christmas number of *THE DRAMATIC MIRROR* is especially notable for its illustrations—many in black and white, or two of the smaller bits are really exquisite; but there are several cuts included which are distinctly below the mark. The color-printing is very well done, and the portraits of Mr. Jefferson, Mr. Florence and Mrs. Drew in *The Rivals*, on the last page of the cover, are satisfactory in every way. The contents of the number are more varied than usual, and the names of the contributors embrace many dramatists, actors and critics of eminence. Mr. Fiske's own clever story, "Our Mr. Blanks," is perhaps the most notable of all. It is well written, interesting and quaint, alike in its humor and in its pathos. Nothing else in all this brilliant number has interested us quite so much.

Mrs. LOUISE GOUGE, wife of George K. Gouge, the business manager of the Criterion Theatre, Brooklyn, died on Friday last of heart failure. The funeral took place on Monday, the interment being at Falmouth, Maine.

Everybody should have a copy of the Christmas number of *THE NEW YORK DRAMATIC MIRROR*. It contains forty-four pages of illustrations and reading matter, and typographically it is one of the prettiest publications of the kind, foreign or domestic, to be found on any newsdealer's stand.—*Newark, N.J., Daily Journal*.

A MATINEE performance for the benefit of the Christmas Tree Fund of the *Evening World* will be given at the Union Square Theatre on Friday afternoon. The play to be presented is a drama by Townsend Allen, entitled *Elsie*, in which both professionals and amateurs will appear.

A wonderful magazine of wit, pathos and old theatrical lore is the Christmas number of *The New York DRAMATIC MIRROR*. It is profusely illustrated and brilliantly covered.—*Pittsburg Dispatch*.

John C. Rice, of *My Aunt Bridget* company, was married to Sallie Cohen, of The Pafk company, in Baltimore on the 10th inst. The newly-wedded couple received their friends at the Hotel Renner during the week.

The Christmas number of *THE DRAMATIC MIRROR* is, as usual, among the handsomest and most interesting of the holiday publications. It is certainly representative of the class which it most nearly affects, since nearly every actor and actress of note, besides a great number of dramatists, writers, critics, artists, journalists and literary people, have some sort of contribution. The illustrations are profuse and artistic, with enough of the humorous thrown in to lighten the whole. The frontispiece is a beautiful lithograph representing a New Year cupid arriving in the arms of Beauty, smiling the compliments of a joyous season. The good features are too numerous to specify in detail.—*Louisville Courier*.

It is reported that, after the Shenandoah engagement, which has been renewed to Feb. 2, Messrs. Proctor and Turner will produce a new play on their own account at the Twenty-third Street Theatre.

The Christmas edition of *THE DRAMATIC MIRROR* is typographically one of the finest holiday numbers ever issued. Its covers are handsomely done in colors, and are ornamented with pictures of Jefferson, Florence, and Mrs. Drew in costume. There are some thirty odd pages of short sketches by stage people, and it is handsomely illustrated with portraits and costumes. Among the portraits are found those of Mrs. Horatio Gibbs, Charlotte Tissell, Edna Carew, Kate Forsyth, Wilson Barrett, Jessie Sanborn, H. C. Da Mille, A. C. Gunter, Henry Guy Carleton, Bronson Howard, David Belasco, Lidiada Blanca, Abe Hummel, and the quaintest picture ever conceived of everybody's friend, Marshall P. Wilder.—*The Press, New York*.

DANIEL FRIMMAN, David Belasco and the Prince and Pauper company leave this city on Friday for Philadelphia, where the new play is to be presented on Monday night at the New Park Theatre for a month's run.

The Christmas number of *THE MIRROR* is one of the finest holiday periodicals ever issued in this country.—*Boston Herald*.

DOT KINGSLY HUNTINGTON has been engaged for the role of Mabel, in Captain Swift, which was originally played in the Madison Square production by Annie Russell.

The Christmas number of *THE DRAMATIC MIRROR* is another illustration of the progressiveness of its editor, Harrison Grey Fiske. Not content with publishing the handsomest dramatic annual ever issued in this country last Christmas, he must needs get out a more elaborate and artistic number this year. The illustrations by Matt Morgan and other distinguished artists are in excellent taste, and the contributions embrace poems, stories, and sketches from the most notable actors and actresses on the American stage. The literary quality of the text is of a high order, and reflects great credit on the theatrical guild.—*The Morning Journal*.

During a fire in a boarding house in New Orleans, Frederick G. Rust, manager of the Nellie McHenry company, in attempting to leap from a second-story window, fell to the pavement below, fracturing an arm and a leg and sustaining internal injuries. At this writing Mr. Rust's injuries were thought to be fatal. Charles Shackford, the leading man of the company, was burned about the face, body and hands. The remainder of the company who were staying in this ill-starred house escaped, but their baggage and personal effects were lost.

The Christmas number of *THE NEW YORK DRAMATIC MIRROR* is one of the most attractive publications of the kind issued this year. Its colored cover is an artistic piece of work, giving on the back the chief characters in *The Rivals*. The like scenes and other illustrations are of a high order of excellence, and altogether this is the most beautifully gotten up number of a dramatic weekly that has ever been published. To enumerate the writers is impossible here. They are very numerous and include Mr. Foote, Mr. Wilson Barrett, Mr. Dixey, Miss Madeline, Mr. Wesley Simon, etc., and the editor, Mr. Harrison Grey Fiske, writes a story. It is a remarkably able and interesting number.—*The Mail and Express*.

REHEARSALS of the re-organized Corsair company began on Monday, and the season is to open on Christmas Day in the East. Medora is to be played by Lila Blow, while the role of Conrad will be taken by Sadie Stevens, a bright young actress who is rapidly rising in her profession. The company comprises Charles Hagan, Charles Udell, James Reynolds, Ed. Tarr, Ben Miles, Frank Gibbons, Charles Barrett, Frank Anderson, George Horst, Julia Senac, Estelle Clinton and a chorus of thirty voices.

The Christmas season is truly "a thing of beauty and a joy forever."—*Broadway Times*.

## THE HANDGLASS.

The latest juvenile prodigy is a New York lad who plays operatic airs upon a blade of grass. He looks just as unhappy as do other boys who are yet lingering in the lap of knickerbockers, and is said to draw the rich and juicy salary of \$250 per week.

† † †

HARRIET BECHER STOWE says that "everything that ought to happen is going to happen;" yet the theatrical stars throughout the country will insist on having bad, bold advance agents go ahead of them and tell large and impressive lies about the coming attraction.

† † †

## A CHESTNUT.

How dear to our hearts are the jokes of our childhood,

When opera comic recalls them to view,  
The side-splitting stories we heard at the circus,  
And all the old gaglets our infancy knew!

Those moss-covered chestnuts,  
Those gray-whiskered chestnuts,  
Those bald-headed chestnuts our infancy knew!

And now, as we hear, with our eyes tear-bedimmed,

The funny man's mummified, hair-raising pun,  
We greet it with smiles, as a friend, not a stranger.  
And laugh loud and long at his old-fashioned fun.  
Those worm-eaten chestnuts,  
Those grizzly old chestnuts,  
Those old-fashioned chestnuts that used to be fun!

† † †

SARA BERNHARDT has been waited upon by a committee of French matrons who have asked the actress to appear in some proper play that they may bring their daughters to, and Sara has consented. It is rough on the girls, though.

† † †

BARNUM has been put on record as saying that "Noah's Ark wasn't a bad show in its way, but you see there wasn't any competition."

† † †

An English paper says that the poem—

Boy, gun.  
Joy, fun.  
Gun bust.  
Boy dust.

is being recited by a well-known actor, who renders it with extraordinary power and feeling, the rapture of the child with its new toy, the explosion of the weapon, and the final tragedy being reproduced with a marvellous fidelity to nature. The pathos conveyed in the delivery of the closing scene can not easily be forgotten by those who are privileged to be its auditors.

† † †

## A FRAGMENT.

When the good old jokes are failing,  
And the minstrels all get "queer;"  
When the end men's tales are paling  
In the yellow leaf and scar—  
That is the time for disappearing;  
Take a header and down you go,  
And when the sky above is clearing  
Bob up serenely from below:

† † †

A MANAGER of a company, which shall be nameless, has had a little falling out with his leading lady in Elmira. There has been lots of trouble on the old man's mind" for some time, and in summing up his grievances he says:

"I can understand now how it is that men commit murder when under the influence of passion. During one scene, Miss Blank would play her part looking at my feet, and, of course, spoiling the play."

It is humbly presumed that the manager's feet were already spoiled, otherwise this prolonged gaze would have been more flattering. The Gaiety dancers, for instance, are highly delighted at the respectful attention accorded their feet by the first-rowites at the Broadway.

† † †

HERE is the latest thrilling fact evolved by the Great American Paragrapher: "Henry Guy Carleton is something of a naturalist. He has several pet frogs which he has taught many interesting tricks." Next!

† † †

The irrepressible epidemiac dramatic editor of the Brooklyn *Eagle* says that Sarasate wears hair-pins in his back hair.

† † †

A CERTAIN contemporary tells us that Marion Manola rides in a victoria every day, behind two horses. There is nothing very wonderful about that. If she rode in a victoria before two horses, there might be some cause for comment, but as the item stands we fail to catch the idea.

† † †

THE New York *Sun* rarely unbends from the Eiffel tower tone which pervades its columns, and the weather predictions are admittedly the only joke in the paper. The Man who Writes the Headings got in a little fine work last week, however, when he said:

## WHY, WHITE EAGLE, HOW WRONG OF YOU!

Bright Eyes, an alleged Indian girl, had William Carr, a colored man, who appears on the bills as "White Eagle" in an East Side museum, arraigned in the Essex Market Police Court yesterday for knocking out three of her teeth. White Eagle was held for trial.

† † †

A NEAT touch to the new opera, The Gondoliers, is a scene where the King's foster-mother, being compelled to wait fifteen min-

utes for the inquisitor in the torture chamber, is supplied with the illustrated papers in order that the time may not hang heavily. At the Savoy presentation *Punch* was used, and the Americans in the audience did not appreciate the humor of the situation, but thought the torturers were letting her down easy to the more severe punishments.

## LONDON NEWS AND GOSSIP.

LONDON, Dec. 6.

My principal task this week will be to give you some account of productions which are either American in themselves, or are concerned with Americans as to their production. American plays, players, managers, and manageresses always possess a good deal of interest for me, and American theatrical history is to me almost the same as that of my own small native land—meaning good, old England. Therefore, it is not without regret, that I have to announce in this my present epistle several matters which if not exactly failures are—as the comic song says—jolly near it.

The first piece of which I have to treat was, indeed, an unmitigated frost. This was the American, military, five-act drama called *The Spy*, with which George Turner daringly reopened the unfortunate Novelty last Saturday night. It would take, perhaps, the strongest play, represented by the finest company, and backed up by all sorts of other advantages, to bring good fortune to this long ill-starred house. Instead of which, as the judge says, *The Spy* is, perhaps, the most invertebrate concoction ever seen—even at the Novelty Theatre. Its continuance on our stage would but bring disgrace upon your native authors, and therefore it were kinder to say no more upon the subject.

The Princess' (which is American in so far as it is ruled to some extent by Grace Hawthorne and W. W. "H." Kelly) was reopened last Saturday night p u s a so-called syndicate,

the nominal head of which is one A. H. Chamberlyn, ex-acting manager and present

theatrical printer of the Strand. The piece chosen for the reopening was *The Gold Craze*, a drama written by that generally able actor-auth. r. Brandon Thomas. Your

native humorist's warning, as to never prophesying unless you know, has perhaps never received fuller endorsement than in the case of *The Gold Craze*. For some weeks people

who know, you know, have been going about

declaring that *The Gold Craze* would be

found to supply a long-felt want in the way

of melodrama and that nothing more powerful, more pathetic, more enticing, or more exciting had been seen upon any stage for many a year. From time to time mysterious

paragraphs cropped up in the public prints

and stated that Miss Amy Roselle who had

been engaged for the leading part in *The*

*Gold Craze* had been heard to declare that

never in the whole course of her ex-

perience had she met with such a

strong or emotional character as the

character in question. Other mysterious

paragraphs appeared as to law suits to be

brought by certain so-called notabilities who

fancied themselves libeled in the *dramatis*

*personae*. In short, *The Gold Craze* was

boomed extensively all around, and whether

in spite of all this, or because of it, this

much-vaunted melodrama was on the first

night received with considerable derision,

and not undeservedly, notwithstanding that

its cast included such strong favorites as

"handsome Jack Barnes," the not altogether

handsome Robert Pateman, Fanny Brough,

who could almost get humor out of a broom-

stick, and Amy Roselle, aforesaid. So, no

more of that.

Another failure of the week was a so-called

comic opera entitled *Gretchen Green*, repre-

sented at the Comedy, on Wednesday after-

noon by Richard Temple, late of the Savoy,

Leontine Braham, ditto, ditto, and a pretty

strong company of opera folk. This was

written by T. Murray Ford, and composed

by John Stover, Mus. Doc., who some time

ago showed considerable promise in a two-

act opera called *The Punch Bowl*. Their

latest venture was irritating in the extreme,

and in its present state is of no value what-

ever. So let that pass.

On Thursday afternoon, the American version of *East Lynne* was put on at a matinee at Terry's, in order to present Miss Beatrice Stafford (who was said to have won a large amount of South American honors) as Lady Isabel and Madame Vine. Now the said version of this Mrs. Henry Wood's not al-

ways affecting story is no worse, at any rate,

than the innumerable English versions which

have from time to time been showered upon

us. But the performance, as a whole, was of

such poor calibre that the play seemed very

bad, indeed. The one bright moment of

the afternoon was the introduction—or shall

I say the lugging-in? Yes, I will—the lug-

ging in of a song for Little Willie, who was

represented by a little girl named Dorothy

Hisbury—apparently about nine years old.

Little Dorothy is not (as yet) much of an actress, but she sang a plaintive but sooth to say somewhat "pathetic" ballad with such real feeling and sympathetic earnestness as to arouse the enthusiasm of the audience. Outside of this, our only comfort was found in the humor of the stage manager, who, for the first scene—which was supposed to represent a rustic landscape, with Richard Hare's old English home in one corner thereof—had given us a river-piece backcloth—and an Indian river at that—the Hooghly or Ganges or something, with the mosques and minarets of a big town on the right bank. It had a very happy effect. And so—I pass East Lynne.

• • \*

On Thursday night at the Opera Comique,

yet another of your numerous variety turners made her London debut—Louise Littt, to wit. This young lady has for some months been traveling round the English provinces with a Bret Harte-y play called *Chispa*. But the piece in which she appeared last night was a quite-English-you-know comedy called *Madcap Midge*, written expressly for her by C. S. Fawcett, a clever and prominent member of Willie Edouin's Our Flat company at the Strand. Young Fawcett has now written some nice little plays, but his latest effort is not likely to succeed. It is, in some respects, far superior to some of the variety dramas which have been brought from your shores. Especially is it so in its first act. But as a whole it cannot be commended, and Miss Littt, who seems to me to be more at home in pathetic rather than in humorous business, may be advised to make a speedy trial of the hereinbefore-mentioned *Chispa*. One of Miss Littt's greatest hits was made in her playing two banjos at once while swinging them, pendulum fashion. Then, as the topical song says, there is nothing very wonderful in that, and so I think it only fair to reserve criticism upon her acting abilities until she appears in some more promising character.

• • \*

Some weeks ago I told you that Samuel French, in conjunction with Sampson Low, was bringing an edition out of the principal plays of T. W. Robertson. This has now appeared in two handsome volumes containing sixteen plays—with capital portraits and an elaborate memoir of the author, written by the author's son—young Tom. The book is gotten up well and forms an interesting souvenir of the dramatist.

• • \*

## ACTORS AS LITERARY FOLK.

*Albany Times.*

One never realizes what a literary set the dramatic profession is, till he gets a copy of the Christmas DRAMATIC MIRROR. As a rule, it is rather more than can be expected of the ordinary theatrical personage that he or she should answer a polite note on a personal matter, to say nothing of writing for publication. There are exceptions, of course. Fanny Davenport has a pen of her own. Lawrence Barrett has written a book. Harry Edwards is of a distinctly literary as well as entomological turn of mind. Edwin Booth has written at least two thoughtful and well-considered essays, one upon his own father, and one upon Edmund Kean. James E. Murdoch wrote his own reminiscences, and Joe Jefferson is doing the same, in a manner almost as delightful as in the way in which he acts Bob Acres. But it is only on the time which "comes but once a year" that the whole profession are apparently seized with a mania to "appear," not only on the stage, but in print; and this is, perhaps, accounted for by the fact that in the Christmas number of the DRAMATIC MIRROR they find such a superb medium in which to convey their thoughts and fancies. And every year it improves upon itself, and this year, with its modest and tasteful cover it is best of all. The engraving and the lithography not only advance with the progress of the arts, but they increase in quantity, and THE MIRROR reflects the intellectual faces of American playwrights as well as the beautiful features of American actresses.

Mr. Harrison Grey Fiske, editor and sole proprietor, has marshalled his forces admirably, and to the best advantage.

This is not all by half. The names here given are selected at random. They only go to show that the stage which owes so much to the newspaper can sometimes pay back in its own coin, and it isn't a very wild assertion to make here and now, that the actors of the country as a whole, can write very much better than the newspaper writers can act.

THE New York Press Club held its regular monthly "smoking concert" last Wednesday evening. The programme of the evening was interpreted by Herr Andre, late of the American Opera company; Walter Pelham, Chas. T. Catlin and J. R. McCoy, humorists; Dr. Burton, pianist; Billy Fay, of Barry and Charles Danby. The guests were numerous, and a very pleasant evening was enjoyed.

## GLEANINGS.

FRANK McKEE, manager of The Exiles, is to be again associated in the management of Hoyt's farce-comedies next season.

EVANS AND HOYT and The Park Match make their first appearance in this city, this season, at the Grand Opera House on Jan. 6.

J. CHARLES DAVIS left this city last week for San Francisco in advance of the Emma Juch Opera company.

SEVERAL new musical numbers are to be added to The Seven Ages at The Standard next week.

WALTER L. BAILEY, son of Mrs. E. Lewellyn and brother of Annie and Ella Bailey, well known professionals, died at Houston, Tex., recently.

HELEN TRACY has been engaged for the Webster-Brady She company, replacing Marie Rene, who joins the After Dark company.

JOHN A. RUDOLPH, of the Buffalo *Courier* Lithograph company, reports that he has just closed a contract for all the big lithograph work of Forepaugh's aggregations next year.

THE new Opera House at Pomeroy, O., was opened on the 5th instant by Lizzie Evans in The Buckeye. The receipts were \$714.75.

THE Irish CORPORAL, a military comedy by the late Elliot Barnes, has recently been secured by a prominent manager, and will probably be produced at a city theatre in the near future.

THE California Fauntleroy company closed their Pacific Coast tour at Colorado Springs Dec. 7, and have gone on the Southern circuit, where they are booked up to the middle of April.

A FAIR REBEL, a military comedy-drama by Harry P. Mawson, will have its *premier* to-morrow (Thursday) afternoon at the Star Theatre, under the management of Edward R. Mawson.

## DRIFTING.

Standing there on the water's brink, fair and tall and beautiful. Is she a vision—is she a lovely thought breathed out into the stillness of the night, a visible form with no tangible substance? The water touches her bare white feet and ripples, ripples a ceaseless caress, bathing them gently, lovingly, lingeringly. The soft sea breeze fans the golden hair back from her temples. Overhead the stars shine faintly; the moon is out eclipsing their light and filling the heavens with her own fair radiance. She stands so still, so white on the white sand, her soft drapery clinging close to her supple limbs, her uncovered head raised to catch the kiss of the Summer wind, and she gazes out with parted lips and dreamy eyes, out, out to the far horizon, over the broad, silvery road that the moon has cast on the black, still water. Where does it lead to, that path of light, that stretches so far, ever widening as it goes? She puts one foot on the sparkling ripples and feels it borne up as a thing of air. With a smile she lifts the other, and there she stands, a spirit of the night on a ray of the moon?

One glance back at the quiet shore, then she looks to the shimmering, wavering light; she breathes a sigh—of longing or fear?—and drawn as by some potent charm, softly, swiftly, silently, out on the mystic path she glides, over the water's restless depths. On, on—there far off it looks so wide, while ever at her feet it still is so narrow. When she reaches that broad field of shining silver what wondrous things will she find in its midst?

The night grows chill and the way is long. On each side of that beautiful path it is dark; she cannot see into the great blackness around her. What if she made a false step over the edge of her bridge of light? She shuddered and hurried on, scarce touching the water as she flew, but, fixing her eyes again on the moon, she laughed softly and the fear sped away and left her happy in the drowsy caress of the midnight breeze. The moon sinks lower, lighter and faster dance her joyous steps. Surely she will soon reach that glowing field of radiance; for see, the moon is dipping from the high heavens to meet her. The quick blood flowed throbbing through her veins, her cheek grew warm in fresh delight. A star shot out from its track in the sky. In what immensities of space was it lost? She looked ahead nor again glanced at the blackness on either hand. But what was that? What did it mean? She stopped. No, it was not possible. For an instant it had seemed as though her glistening path had slipped from under her very feet, leaving nought but those dark, cruel waters beneath her. O, God! there once more. It was true—the light shrunk from before her and—O, horror! was she sinking? Ah! it danced back and she was safe. But if it should go again? She trembled with terror; she would not stay there alone any longer; she would return to the shore she had come from and leave unsought the glory and the beauty of that distant realm of wonder—anything to be safe from those terrible waters that seemed hungry to swallow her in their dread abyss. She turned. The coldness of ice struck to her heart. No shore was in sight, no pathway behind her, but only a vast immovable stretch of moving water, dark and awful. She looked up to the moon; the silvery ripples danced again her feet, then again sprang away as before. Back they came once more and she set out to run with the agony of dismay leading sped to her steps. Onward, onward, there was no returning now; only onward, onward, ever faster that the false support of the flickering path might not elude her and leave her to perish alone in the dark. No time for thought, for regret; the joy had gone from her fair young face, it was haggard and strained and pale. The moon sank lower. Ah! the light drew off again—then with a flash as of mockery it shone suddenly a few inches before her then ebbed far away—still further—it was gone!

A wild cry stirs the stillness. With the night around her and the measureless fathoms of ocean below, the light gone out and death in the billows, she stands, her soul stricken dumb with her horror and pain, and slowly her feet sink as though dragged down by some monster beneath. She looks out her hands, they clutch but the air; she turns to the shore, it is far from her now; she calls for one faint ray from the false guide that had lured her and the waters open their arms and say, "Come."

A gasp, a tremor over their surface, and then they are still.

\* \* \* \* \*

Outside the wind was howling. He sat before his fire staring at the leaping flames, but he did not see them. Was it a dream? Was it an allegory of a vanished hope? Was it his soul's truth that, drifting on, had followed a false lesson to come to such a terrible end as this? Drowned in an ocean of sin and wrong.

CORA MAYRAND.

PROFESSIONAL DOINGS.

KOSSER FRANZ has gone to Pittsburg to produce a play in that city.

LEONARD JORDAN has left the Zig-Zag company and is at liberty.

MRS. SULLY has joined the Streets of New York company.

MARGARET DANIEL FROHMAN has arranged to play Our Flat in Washington next week, and in Baltimore the week after.

FRANK LANDER of Rose Coghlan's company, is reported to have made a hit in Philadelphia.

GRACE HILTON has been engaged for the Only A Farmer's Daughter company, replacing Adelaide Charlie.

BRANCH O'BANION left this city last (Tuesday) night in advance of Marie Huby's Production.

LILLIAN RUSSELL is reported to have perfect arrangements to appear in English opera next season for a tour of six weeks, under James W. Morrissey's management.

The foundations of Jacobs' New Alhambra Theatre, Chicago, which is to be opened next August, have just been laid.

The KENDALS are reported to be duplicating their brilliant New York success in Boston. They will open in Montreal next week.

THE CHARITY BALL continues to draw large audiences to the Lyceum Theatre. There will be extra matinees on both Christmas and New Year's Days.

EDWARD PLATCHE, of the Broadway Theatre box-office, who has been very ill the past few weeks with a severe cold, is reported to be rapidly recovering.

W. H. BUAROUCAUS has been engaged for the special production of Maid Marian to be given in Washington on Jan. 9. Rehearsals begin to-morrow (Thursday).

THE Queen of Hearts is the title of a new spectacular production, a company for which is now being organized by a Mr. Prescott. Gustave Frohman has been engaged to secure dates.

On the strength of her previous engagement at Orange, N. J., Marie Hubert Frohman has been offered a large certainty, and will play a return date at East Orange on Jan. 10.

THE members of the Pan American Congress attended the performance of Ermine at the Casino on Monday night in a body. Handsome heavy cardboard programmes in Spanish were printed for their special benefit.

J. A. SOTOMAYOR has severed his connection with the Cora Van Tassel company, owing to non-payment of salary due. He has joined Fisher's Cold Day company at Tiffin, Ohio, as business manager.

LITTLE Miss Williams, the tot who plays the part of Alberta Van Lee's grand on in The Seven Ages, has made quite a hit at the Standard Theatre. She is the daughter of the property man of the house, Alfred Williams.

All the stars make their first New York appearance in C. L. Ritzmann's windows. He had Mansfield as Richard and the Gaiety *pas de quatre* on exhibition, in photographic form, several days before the originals could be inspected.

A BENEFIT for the *Evening World* Christmas Tree Fund will be given at Jacobs' Third Avenue Theatre on Friday afternoon, at which a number of stage children will assist. "Aunt Louis" Eldridge will have charge of the flower stands.

A TAX statement that Gilbert and Sullivan's new opera, *The Gondoliers*, is to be done at the Park Theatre, by D'Oyly Carte, was apparently unfounded. A. M. Palmer has secured the rights of production in this city, and will present the piece on Jan. 3 at a leading theatre.

MISS VERA, the English actress, has been engaged for the pantomime season at Her Majesty's Theatre, London. She will be engaged about the latter part of February, and open to American offers. Miss Verona hopes to make this country permanently her home.

A MATINEE will be given at the Union Square Theatre on Friday next in aid of a Christmas tree fund for the children of the poor. The programme promises to be very interesting, and includes a domestic drama in five acts entitled *Elsie*, and a recitation by Miss Eliza Proctor Otis.

LAWRENCE BARRETT's throat was successfully operated upon on Monday last in Boston, and his doctor believes that he will be able to resume his professional duties after he has taken a long rest. The four weeks beginning Jan. 20, which he has canceled at the Broadway Theatre, have not yet been taken.

PRACIAL T. GREENE, manager of the Academy of Music, Toronto, arrived in this city yesterday (Tuesday) and will remain here for some time, for the purpose of filling some open dates that he has. Some of the best attractions have been booked for this house. Mr. Greene is stopping at the Coleman House.

ARRANGEMENTS have been made by Manager Harry Williams by which the little actress, Katie Emmet, will be seen in her play, *The Wads of New York*, in the West, continuing her tour to San Francisco. She will go through by way of the Southern Pacific Railroad, returning by way of the Northern. Dockstrader's minstrel hall closed its doors last Friday, owing to the meager patronage accorded to the entertainment, and the minstrels have disbanded for good. Mr. Dockstrader has not yet made his appearance in this city, though he has signified his intentions to do so when he can meet his indebtedness.

KARL FORMAN, the veteran basso, died in San Francisco on Sunday last. He was born in Germany and was seventy-nine years of age. He came to the United States in 1853, appearing first in New York in Robert Le Diable. Possessed of a voice of remarkable strength and purity, he met with great success for a few seasons, and then, having lost his voice, he taught music on the Pacific Coast, up to the time of his death.

LOUIS LITTA made her debut before a London audience at the Opera Comique in Madeline Bridge a few weeks ago, and, according to all the London papers received, she made a phenomenal success. She is described as "sprightly and vivacious," besides possessing much emotional power. A run is assured.

Last Thursday afternoon a meeting of the Ladies' Committee on the Festival for children of the stage was held in Tammany Hall, and was attended by "Aunt" Louisa Eldridge, Mrs. Tony Pastor, Kate Forsyth, Calie Ellis, Mrs. General Forman, Elsie Willis, Mrs. George Stoddard, Cora Timney, Edith Widmore, Mrs. Neil Burgess and others. It was decided that there should be a huge Christmas tree, to be followed by a supper and performance by the children in Tammany Hall and Tony Pastor's Theatre on Sunday evening, Dec. 29. Letters from Lotta, containing a cheque for \$100, John Hoey, with cheque for \$50, and others were read, after which the meeting adjourned.

## NOW READY.

The Christmas Number  
OF THE  
DRAMATIC MIRROR.

## CONTENTS:

COLORED FRONTISPICE: SALVE!

CARTOON: THE THREE WISE MEN OF THE EAST.

C. J. Gibson  
Minnie Maddern  
Henry E. Dixey

KINDLINESS.

A SQUANKUMVILLE IDYL.

Illustrations by the Author.

A SONG.

"NUTS!"

"DOWN THE RIVER IN THE QUEEREST LOOKING CRAFT."

Fitzhugh Owsley  
Madge Kendall

Illustrations by Walter Burridge

H. B. Conway  
Sydney Cowell  
Rowland Buckstone

UNREHEARSED EFFECTS.

GRAYFRIARS BOBBY.

THE WICKED CRITIC.

Illustrations by Edward H. Sothern.

CHRISTMAS ON CALVARY.

HOW CARRIE FOUND HER FATHER.

TREACHERY.

THE PARIS DEADHEAD.

A ROSE FROM ENGLAND'S DRAMATIC GARDEN.

Illustration.

THE ADVENTURES OF A \$1 BILL.

THE CHRISTMAS VACATION.

Illustration.

UNREQUITED.

After Paul Bourget.

Illustration by Burt.

STAGE ASPIRANTS.

A BRACE OF HARES.

FLOTSAM AND JETSAM.

THEOPHILUS NODATE'S XMAS EVE.

"OUR MR. BINKS."

Illustrations by Matt Morgan.

CARTOON: THE EDITOR'S REVERIE.

PORTIA.

Illustration.

THE BELLS OF LA SALLE.

A VENETIAN IDYL.

LOST.

NEVER MIND.

PONS ASINORUM DRAMATICA.

Illustrations by R. Morgan.

YE AND NAY.

NOW AND THEN.

O, YE SHOES!

BEFORE.

TO MY LOVE.

A SUGGESTION.

Illustration.

THE MANTLE OF FOREST.

in seven tableaux.

Illustration.

THE PUNISHMENT OF FAMILY PRIDE.

Ballad.

THE THEATRE ORCHESTRA.

RATHER MIXED.

Illustration.

A MERE SUGGESTION.

Illustration.

SOMETHING ABOUT STYLE.

EVOLUTION OF THE SONG AND DANCE TEAM.

Illustration.

RAWLINS (WYO.) AS A THEATRICAL CENTRE.

A CHRISTMAS MORNING REHEARSAL IN JAYVILLE.

THE VILLAGE IDIOT.

THE FIVE A'S IN TRAINING.

Five Sketches.

THE CHRISTMAS PLAY.

Illustrations by E. Daecke.

WOULDNT RISK IT.

ART TRIUMPHS.

Illustration.

THAT COMIC MASK.

THE THEATRE MICHEL AT ST. PETERSBURGH.

MY DREADFUL SLIP.

MULTUM IN PARVO.

Illustration.

TEN YEARS OF AN ACTOR'S LIFE.

NOT A KINDERGARDEN.

Illustration.

WHO WAS HE?

JUGGLE AND HIDE.

Illustration.

WHY?

PESSIMISTIC.

Illustration.

THE FALLEN GLADIATOR.

Illustration.

OUR SOUBRETTE.

Illustration by E. Daecke.

WRESTLING WITH LANGUAGES

AN HISTORICAL EVENT.

STAGELAND:

THE CURTAIN FALLS.

A DECIDED HIT.

MY LACE HANDKERCHIEF.

HAD I BEEN A MAN.

A PEN PICTURE.

CHEEK.

TO A WITHERED VIOLET.

A TRUE BEAR STORY.

LEARNED ON THE ROAD.

EDWIN BOOTH'S POWER OF CONCENTRATION.

A PREDICAMENT.

THREE OF A KIND.

MEMORIES OF MATILDA HERON.

WITH RUSSET SHOES.

LEADVILLE ABOVE AND UNDER GROUND.

AN OLD STAGER.

A GHOST STORY.

A YULE-TIDE REVERIE.

THREE DAWNS.

Illustration by the Author.

CRITICISING THE HOUSE.

Illustration.



# THE NEW YORK DRAMATIC MIRROR.

## ALABAMA.

**MONTGOMERY.** — THEATRE (George F. McDonnell, manager): Frederick Ward's in repertoire. Lillian Lewis 6, 10. Business moderate.

**TUSCALOOSA.** — ACADEMY OF MUSIC (J. G. Brady, manager): Al G. Fields' Minstrels gave a very good performance 9 to a crowded house.

**TALLADEGA.** — CHAMBERS' OPERA HOUSE (Geo. W. Chambers, manager): Aiden Benedict's Fabio Romani 6 to a large audience.

**NEW DECATUR.** — INSTITUTE HALL (William Rich, manager): He, She, Him, Her to give a good performance to a poor house. Patti Toss 26.

**ANNISTON.** — NOBLE STREET THEATRE (John H. Noble, manager): Aiden Benedict in Fabio Romani to a small house 9. Thompson Opera co. in Said Pasha 12. The indications are that they will have a large house. —ITEM: Manager Noble, with his friend, "Roxie" St. John, leaves for New York to be absent a month on business and pleasure combined. During Mr. Noble's absence the theatre will be in charge of his able assistant manager, Colonel P. Dunn, and Treasurer Walter M. Brewer.

**BIRMINGHAM.** — O'BRIEN OPERA HOUSE (Frank P. O'Brien, manager): Al G. Fields' Minstrels to good business 7. Gilmore's Band and Concert co. drew a large audience 11. —PALACE THEATRE (T. P. Day, manager): The business at this house continues to improve under the new management.

## ARKANSAS.

**HOT SPRINGS.** — OPERA HOUSE (Garratt and Van Vliet, lessees): The dramatic event of our season was the presentation of *The Gladiator* 7 by Robert Downing and Eugenia Blair. There was a large audience, disposed to be both critical and enthusiastic. Mr. Downing's adaptation of Samuels' play will undoubtedly be successful, and the stars were the recipients of most hearty applause. The support of Howard Gould and Mrs. F. M. Bates is commendable.

**LITTLE ROCK.** — CAPITAL THEATRE (W. O. Thomas, manager): Emma Abbott's Grand Opera co. came for a week. The audiences have been large, while prices there advanced fifty per cent. This is decidedly our treat of the season. Webster-Brady's She 17, 18; Nellie McHenry 20, 21.

**HELENA.** — GRAND OPERA HOUSE (F. B. Sliger, manager): He, She, Him, and Her 12.

## ARIZONA.

**TUCSON.** — REED'S OPERA HOUSE (William Reid, proprietor): Uncle Tom's Cabin was given in a excellent manner to a crowded house 4 by Frank E. Griswold's co.

## CALIFORNIA.

**VISALIA.** — NEW ARMY HALL (M. J. Byrnes, manager): Frank Mayo in Davy Crockett 2; good business. —ITEM: By arrangements recently made the Visalia and Tulare Railroad co. run special theatre trains to Visalia. The price has been fixed that people from Tulare may attend and secure return seats for the same price as those living here, including railroad fares. By this arrangement Tulare always sends good representation. Visalia is spoken of as the best one-night town in California.

**SAN JOSE.** — CALIFORNIA THEATRE (C. J. Martin, manager): Frank Mayo drew small audiences in Nordeck and Davy Crockett 4, 5 owing to rainy weather. The J. C. Duff Opera co. 6, 7 are laboring under the same disadvantage.

**SACRAMENTO.** — METROPOLITAN OPERA HOUSE (C. P. Hall, lessor): The Duff Opera co. to good business 3, giving Paul and A Trip to Africa. Kirby's Antiope to fair business 6, 7.

**LOS ANGELES.** — THEATRE (McLain and Lehman, managers): John Sato, the medium, to fair houses week of 2. —GRAND OPERA HOUSE (Harry C. Wyatt, manager): R. S. Douglass, associate manager: Kirby's Antiope 12-14. —ITEM: Theatricals are duller here at present than they have been this year, but with the holidays will undoubtedly pick up. —Treasurer Frank W. Conant of the Grand has gone to Phoenix, Arizona, for his health.

**OAKLAND.** — OAKLAND THEATRE (A. W. Stillwell, proprietor): Kirby's Antiope 2, 3 had very good houses. Stuart Robson in The Henrietta 2. —DIETZ OPERA HOUSE: This venture has not proven a very dangerous rival to the Oakland. The Confederate Spy drew well. Hazel Kirk week of 9.

## COLORADO.

**CO. SPRINGS.** — OPERA HOUSE (S. N. Myra, manager): Little Land Pastryco to S. R. O. 2. —**CAJUNVILLE.** — TACON OPERA HOUSE (J. H. Clegg, manager): Paul to good business Nov. 2. —Support below the average. Little Lord Fauntleroy 5; full house. Fine-clean and appreciable silence. —ITEM: Manager Craig should see his 't' order is preserved in the gallery.

**DENVER.** — TABOR GRAND OPERA HOUSE (Peter McCourt, manager): Sophie Hyre and a California co. are filling the date held by the Paul Kauvar co. The engagement opened 9, with Lady Clisse. The performance was excellent so far as Miss Hyre and one or two others were concerned but the particularly atrocious acting and appearance of the person who played the Due marred the whole affair. He was gayed by the audience and deserved it. The house was small. Vernon Jarreau week of 16.

## CONNECTICUT.

**BRIDGEPORT.** — PROCTOR'S GRAND OPERA HOUSE (J. Belknap, manager): The Great Metropolis 9-12 was attended by large and thoroughly pleased audiences. A Tin Soldier 12-14; attendance good. —**HAWES'** OPERA HOUSE (R. Tomlinson, manager): Go-Wan-Go-Hawken in the Indian Mail Carrier 9-11 gave a good performance to wretched patronage. The Pahir 12; attendance light. Thomas Q. Seabrook as Seth Baker, the Pahir, controlled the audience. He is well supported by Charles V. Seaman and Edward Lee. There is also a number of pretty girls in the cast, who dance and sing well.

**WILLIMANTIC.** — LOONER OPERA HOUSE (S. P. Loemer, proprietor): Wages of Sin 5; small house. —**WATERBURY.** — JACQUES OPERA HOUSE: The World Against Her had a small house 9. Arthur Kauvar's co. in Surprises of Divorce 11, 12. Madeline Lucotte as Diana captivated the audience. Lillian Darly was well received applauding. The other members of the co., including J. H. Ryker and Harry Holtz, were well received.

**SHIRINGHAE.** — STARLING OPERA HOUSE (Jean Jacques, proprietor): Shadows of a Great City to a large and favorable audience 6. Hoy's A Bush of Kew to a fair house 10.

**THOMASTON.** — OPERA HOUSE (Thomas A. Gossel, manager): Henry Chanfrau in Kit 12 to a large and well pleased audience.

**NEWHALL.** — OPERA HOUSE (Norwalk Amusement co., managers): Rose Hill's English Folly co. to a packed house 9. Lila Willis and Bertha Webb Concert co. presented a fine house 12.

**MIDDLESTOWN.** — McDONOUGH OPERA HOUSE (H. C. Colgrave, proprietor): Rose Hill's Folly co. 3 to fair house. Charles T. Ellis as Casper the Yodler 7 to a large house; very satisfactory performance. The Pahir 12 to a fair house. —ITEM: Go-Wan-Go-Hawken is to light business.

**HARTFORD.** — OPERA HOUSE (F. P. Proctor, manager): The Pugitive received rather light patronage 9-11. For the balance of the week Evans and Hoy, with their irresistibly funny Parlor Match, illuminated with smiles the faces of large audiences. Their on this occasion is very large and clever. —**ELKS.** — E. G. R. Simon (Quinton), of Chicago, made Hartford Lodge an official visit 6 and paid it the very high compliment that he had not yet seen a better lodge. The organization here is prosperous, having a membership of over 200 and nearly \$2,000 in its treasury.

## DELAWARE.

**WILMINGTON.** — PROCTOR'S GRAND OPERA HOUSE (Proctor and Soulier, managers): A Dark secret proved a great drawing attraction 9-11, staying to big houses. A Hole in the Ground drew large audiences 12-14.

## FLORIDA.

**PENSACOLA.** — OPERA HOUSE (McConnell and Young, managers): Frederick Ward's in The Homestead 6 met with an enthusiastic reception and a crowded house. Lillian Lewis 7, 8 in Article

47, New Magdalen and As in a Looking-glass, became a favorite with our theatregoers. Field's Operatic Minstrels 14, 15.

**JACKSONVILLE.** — PARK OPERA HOUSE (J. D. Burbridge, manager): We, Us & Co. 10 to a large and pleased audience. Gorton's Original New Orleans Minstrels 13.

## GEORGIA.

**SAVANNAH.** — SAVANNAH THEATRE (T. P. Johnson, manager): Charles A. Gardner in Fatherland and Karl the Puddler 6, 7. Performances satisfactory; business fair. Woodward's Seats 9-11. Business good.

**ATHENS.** — NEW OPERA HOUSE (D. P. Haselton, manager): Karl Gardner 4, to fair business. The Boston Symphony Concert co. to a good house 5. Rice's Evangelie 6.

**ROME.** — OPERA HOUSE (M. A. Kevin, manager): Thompson Opera co. in Said Pasha 12; crowded house. Boston Symphony Orchestra 16.

**AUGUSTA.** — GRAND OPERA HOUSE (Sandford H. Cohen, manager): Aiden Benedict in Fabio Romani 12; light house. Gilmore's Band 13; crowded house at matinee and every seat sold for every performance at 10 per cent. advance.

**ATLANTA.** — Said Pasha co. played to good business 6, 7 and matinee. Elliott's Jolly Voyagers 9 to fair business. Aiden Benedict did only fair business 10 and matinee, presenting Fabio Romani. This is a strong play, but the presentation was not satisfactory. Gilmore's Band 12 and matinee drew packed houses and, as usual, gave perfect satisfaction.

**AMERICUS.** — GLOVER'S OPERA HOUSE (G. W. Glover, manager): The most fashionable and elite audience of the season greeted Lillian Lewis in As in Looking Glass 12.

## ILLINOIS.

**SPRINGFIELD.** — CHATTERTON OPERA HOUSE (John H. Freeman, manager): Frankie Jones in The Waif, An Outcast and Disowned to satisfy business and pleasing performance 6, 7. C. A. Loder's Hilarity entertained a good house 9. The Pearl of Pekin drew one of the largest houses of the season 11. Sweet Lavender 12; audience delighted.

**DECATUR.** — GRAND OPERA HOUSE (P. W. Haines, manager): Ivy Leaf 4 to a fair house. Performance good. Sol Smith Russell in A Poor Relation 5 to one of the largest and best pleased audiences of the season. Natural Gas 7; fair performance to a small house. Pearl of Pekin 9 drew a large and select audience. Joseph Murphy in The Damaged 10 to a small and not very well pleased audience. The Two Johns 12 to very light business. George Wilson's Minstrels 13 to a fair-sized audience.

**BLOOMINGTON.** — DURLEY THEATRE (Perry and Baker, managers): Hilarity 7; fair business. Sweet Lavender 11; large and appreciative audience. George Wilson's Minstrels 12; good business. Ranch King 14.

**OTTAWA.** — SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Time Will Tell 5; medium business. Lost in New York to a large audience 7. Levy Concert co. 6; large and fashionable house. George Wilson's Minstrels 10; good performance. Dear Irish Boy 14.

**ELGIN.** — DU BOIS OPERA HOUSE (Swan and Jenkins, manager): Sol Smith Russell presented A Poor Relation here for the second time to a crowded house. Levy Concert co. 12; Keep It Dark 16.

**MOLINE.** — WAGNER'S OPERA HOUSE (R. G. Clemen, manager): Time Will Tell 6; fair house. Hilarity 14. —PERSONAL: A. J. Ross succeeds E. C. White as advance agent for the Time Will Tell co.

**LA SALLE.** — ZIMMERMAN OPERA HOUSE: William's Minstrels 12; Natural Gas 16. —ITEM: The Zimmerman was planned and built under the supervision of architect Oscar Cobb. Stage, 40x60; 20-foot curtain; seating capacity, 1,200; scenery by Samson and Landis; decorations by Almuni Co. of Chicago; entire cost of house, \$20,000.

**DANVILLE.** — GRAND OPERA HOUSE (Wm. Stewart, manager): Two Johns 10 to a packed house. Goodey's Cook and Dillon's Minstrels 12 gave an excellent entertainment. This is the best theatrical season financially speaking, in the history of the town.

**MONMOUTH.** — OPERA HOUSE (C. Shultz, manager): Keep It Dark did a good business 5. Blue and Gray 10 to light houses 6, 7. —STRANDED: The Blue and Gray co. stranded here. Through the efforts of friends the co. pulled through and reorganized, and will continue their tour through the West. Harvard Quartette 12; Silver King 14.

**ROCKFORD.** — OPERA HOUSE (C. C. Jones, manager): Louis James in Richard III, 4; stormy night and a small house. Swedish Ladies' Concert co. 5; benefit of V. M. C. A.; crowded house. Sol Smith Russell in A Poor Relation delighted a good house 6. Boston Ideal Opera co. presented II Trovatore and Lucia de Lammermoor, matinee and evening 12; large and fashionable audiences.

**ENGLEWOOD.** — ENGLEWOOD OPERA HOUSE (D. M. Laney, manager): Hattie Harvey in A Little Tramp to a good house 7. —ITEM: Miss Harvey will produce a new play at the Windsor, Chicago, 13, entitled Nell, the Madcap.

**JULIET.** — OPERA HOUSE (R. L. Allen, manager): Lost in New York 6, which was its first production in joliet. Excellent satisfaction; good business; one of the finest water scenes and some very good acting. George Wilson's Minstrels 12; large house; performance unsatisfactory.

**CAIRO.** — NEW OPERA HOUSE (Solomon A. Silver, business agent): Goodey's Cook and Dillon's Minstrels drew only a fair audience 4. P. F. Baker in Chris and Lena entertained a well-filled house 9.

**CHAMPAIGN.** — WALKER OPERA HOUSE (S. L. Nelson, manager): Charles Loder's Hilarity co. to a fair house 7. Goodey's Cook and Dillon's Minstrels had a crowded house 12. Frank Jones 12-17.

**PANA.** — HAYWARD'S OPERA HOUSE (Race and Royster, managers): Clara Foster in My Sister 6, and Norcross Opera co. 12; both to good business.

**CANTON.** — OPERA HOUSE (C. N. Hinckle, manager): Blue and Grey co. 4, 5; poor business. Frankie Jones on presented Disowned, The Sea Wolf and The Outcast to crowded houses 9-11; co. good. The Silver King 12.

**QUINCY.** — OPERA HOUSE (John Shoeneman, manager): Donnelly and Girard in Wages of Sin played to packed house 5. W. H. Powers' Ivy Leaf co. 6, 7 to fair business; performance satisfactory.

## INDIANAPOLIS.

**INDIANAPOLIS.** — GRAND OPERA HOUSE (Dickinson and Talbot, managers): S. R. O. was the rule during Nat Goodwin's engagement 5-7. The star presented his new play The Gold Mine, which was favorably received. Thomas W. Keene 9-11 in Richard III, Michelina, Louis XI, and Shylock, all of which received adequate treatment by the star and his co. Fair business. —**ENGLISH'S** OPERA HOUSE (Dickinson and Talbot, manager): Edward Harrigan and co. in Old Lavender and Waddy Goss 12. —ITEM: Eddie Foy 13; Peck's Bad Boy 14. Casey's Troubles 14. —**CAPITAL CITY** OPERA HOUSE (J. S. Connolly, manager): Clair Pates Dramatic co. opened week of 9 to a packed house. Blue and Grey 15.

**COUNCIL BLUFFS.** — DOHANY OPERA HOUSE (John Dohany, manager): House dark. Joseph Hartnett in Paul Kauvar 12; Rosina Voices 12, 14 to a top-heavy house. Rosina Voices 12. —**ACADEMY OF MUSIC** (W. S. Collier, manager): Rusco and Swift's U. T. C. co. turned people away 6, 7 and matinee. —ITEM: Local amateurs are rehearsing The Chimes of Normandy. —C. E. Hunt, dramatic editor of the *Stylus* of this city and *Clipper* correspondent, was married 12 to Miss Grace Barnes. Chip of the Block co. rest for three days over Christmas week in Indianapolis.

**BURLINGTON.** — GRAND OPERA HOUSE (R. M. Washburn, manager): Powers' Ivy Leaf co. drew a fairly good house 10, play co. giving the best of satisfaction. Charles A. Loder's Hilarity co. 12; Nashville Students 14. —ITEM: Manager Washburn is the inventor and patentee of a puzzle which bids fair to equal in popularity the famous "pig." —The Chicago Tribune of last Sunday gave it a column notice and predicted a great run for it.

**DUBUQUE.** — OPERA HOUSE (Duncan and Walker, managers): Florence J. Bindley in Dot 5 made a decided hit to a good house. Time Will Tell 6 to fair business. Ivy Leaf 12.

**BOONE.** — PHIFF'S THEATRE (Charles E. Phiff, manager): House dark. —**WEST SIDE** HOUSE (C. A. Sherman, manager): Pink Jubilee Sing 12 to a crowded house. Co. fair. —**NORTH SIDE** RINK (W. C. Brimmen, manager): Merchants' Carnival (local) to packed houses 9-10.

**DES MOINES.** — FOSTER'S OPERA HOUSE (William Foster, manager): House dark. Joseph Hartnett in Paul Kauvar 12; Rosina Voices 12, 14 to a top-heavy house. Rosina Voices 12. —**GRAND OPERA HOUSE** (W. W. Moore, manager): McCabe and Young's Operatic Minstrels 5 to good business. Prince McCabe is excellent in his line. Atkinson Comedy co. in Peck's Bad Boy 14. Casey's Troubles 14. —**CAPITAL CITY** OPERA HOUSE (J. S. Connolly, manager): Clair Pates Dramatic co. opened week of 9 to a packed house. Blue and Grey 15.

**COUNCIL BLUFFS.** — DOHANY OPERA HOUSE (John Dohany, manager): Jennie Caleb in An American Princess gave an acceptable performance to a small house 5. Vernon Jarreau 7. —**GOODFELLOW'S** OPERA HOUSE (W. W. Moore, manager): McCabe and Young's Minstrels 5. Played to light business. —ITEM: Oliver Powell 12. —**PECK'S** BAD BOY (J. S. Connolly, manager): Clair Pates Dramatic co. opened week of 9 to a packed house. Blue and Grey 15.

**JOHNSON.** — DRIFTING APART (A. H. Dexter, manager): Drifting Apart 16-18. John L. Stoddard will lecture on "The Comic Border Rhyme" 21. —**MUSIC HALL** (A. V. Partridge, proprietor): Claire Scott, supported by S. K. Coburn, was the attraction last week, appearing in Theodore, Mary Stuart and A Charming Woman to remunerative business. Our Pintos manager of J. J. Dowling's co. has retired from the profession and gone into business in company with Charles A. Mason at Mt. Clemens, Mich.

**FITCHBURG.** — WHITNEY'S OPERA HOUSE (C. H. Whitney, manager): Charles McCarthy in One of the Bravest pleased a large audience 10. —ITEM: McCarthy's quartette took part in the entertainment given in Boston 8 for the benefit of the families of the firemen killed in the recent fire, jumping from Pittsfield to do so.

**FALL RIVER.** — ACADEMY OF MUSIC (William J. Wiley, manager): Mason Mitchell's Fugitive co. 6, 7 pleased light audiences. Oliver Byron 9 presented The Plunger to fair business 11. —ITEM: Kathryn Price, of The Falls of Haslemere co., is seriously ill at the Hotel Belmont. Bradford Edison, who has been connected with the City Theatre orchestra for the past five seasons, has accepted a similar position in a Cleveland theatre. —Ellis B. Holmes, a fine musician, formerly of Baird's Minstrels, replaces him in this city. —William Cameron, for several seasons manager of J. J. Dowling's co., has retired from the profession and gone into business in company with Charles A. Mason at Mt. Clemens, Mich.

# THE NEW YORK DRAMATIC MIRROR.

11

**AKER.** Adam Forepaugh Jr., and his trained horses, etc., went off to poor business.

**BALTIMORE.** OPERA HOUSE (Chase Brothers, managers): New York Lyceum Theatre co. in Our Flat to a light house 7. Justin Adams' Stock Dramatic co. to crowded houses 9, week.

## MICHIGAN.

**DETROIT.** OPERA HOUSE (C. J. Whitney, manager): Jim the Penman did a good business 9-11. Fanny Davenport in La Tosca drew packed houses 12-14. —MINER'S GRAND THEATRE (C. A. Shaw, manager): The Nelson family gave good entertainments 9-11. Lewis Morrison, in Faust 12-14. The scenic effects were the finest ever seen in this city, the supporting co. good, and Mr. Morrison as the Mephisto was entirely satisfactory. —WHITNEY'S GRAND OPERA HOUSE (C. H. Garwood, manager): Chorus drew crowded houses 9.

**LANSING.** OPERA HOUSE (M. J. Buck, manager): May Davenport Burlesque co. 5. They stranded at Charlotte 7. Elsie Ellsler in The Governess 9. A splendid play and a good evenly-balanced co.

**MUSKEGON.** OPERA HOUSE (Fred L. Reynolds, manager): Elsie Ellsler in The Governess, to a small house 10.

**GRAND RAPIDS.** POWERS' OPERA HOUSE (F. H. Cobb, manager): Lewis Morrison had good reason to find fault with the financial success of his Faust production 6, 7. The performance was a most perfect one in all details. The scenery and electric effects were novel and effective. La Tosca was seen by an immense audience. Miss Davenport was ill and her acting lacked its general force. The mountings were commendable. Jim the Penman, with Joseph E. Whiting in the cast did good business 12. Elsie Ellsler 13, 14. —REDMOND'S (E. R. Salter, manager): True Irish Hearts has packed this house all week, standing room only being demanded every night. J. P. Sullivan as Lanty Lauganigan acts well and sings fairly; while the balance of the cast do well in their respective parts. A number of taking specialties were introduced with good effect. The illuminated chapel in the fourth act was a realistic and pretty scene. Al. Pilson in Chicks week of 16. —ITEMS: Hustling Charley Garwood ran down from Detroit 7 to look after his theatrical interests here. Manager Fred Berger is in the city spending a few days with his family as the Sol Smith Russell co. is resting two weeks previous to their opening in Minneapolis 23.

**BATTLE CREEK.** HAMILIN'S OPERA HOUSE (R. R. Smith, manager): May Davenport booked Dec. 7 stranded at Charlotte the day before. Estelle Clayton, in On the Hudson, 9, to a fair house.

**EAST SAGINAW.** ACADEMY OF MUSIC (Clay Powers and Buckley, managers): a large audience greeted Lewis Morrison Faust 9. His Mephisto was visibly a better and stronger interpretation and the performance in every respect more effective, than at its former appearance here. The audience was enthusiastic. Lost in New York 16-18.

**KALAMAZOO.** ACADEMY OF MUSIC (B. A. Bush, manager): Elsie Ellsler in The Governess 11; fair house. Miss Ellsler was very fine and her support was excellent.

## MONTANA.

**HELENA.** MING'S OPERA HOUSE (John Maguire, manager): Spider and Fly, 2, 3. Joseph Grismer and Phoebe Davis, 4, 7 in The Tigris. The Burglar, Fairfax and The World Against her. They played to good business and gave excellent performances, putting the pieces upon the stage with an attention to detail that was pleasant to behold.

**ANACONDA.** EVANS HALL (John Maguire, lessee): This has been a week of attractions. Hyers Sisters 2, Grismer-Davies 3, Spider and Fly 4, and McKee Rankin, 5, all played to good houses.

## MINNESOTA.

**ST. PAUL.** NEWMARKET THEATRE (L. N. Scott, manager): Frank Danie sand Bessie Samson in Little Puck 5, a good co. They gave a very humorous and catchy entertainment to fair houses. A. S. Lipman and The Burglar co. drew a large house 8. Louis James and his excellent co. presented Virginians, Hamlet and Ingomar in good style to good houses. The support throughout merits praise and the plays were finely rendered. Held by the Enemy 10, 12-14. —HARRIS' THEATRE (Walter B. Dean, manager): Patti Ross produced her musical comedy, Margery Daw, week of 9, giving a new well-filled house. The matinee performance 6 for the benefit of St. Paul Lodge of Elks at this theatre, proved a financial success; fine programme was presented by professionals and local talent. The house was crowded.

**MINNEAPOLIS.** GRAND OPERA HOUSE (J. P. Conklin, manager): The Burglar was presented by a fairly competent co. to good business 5-7. Wm. Gillette's Held by the Enemy opened to a large audience 9. Of the capable cast William Harcourt and Mand Haslam are especially good as Col. Prescott and Rachel McCreary respectively. William Mandeville and Miss Dupree provided considerable amusement. Stage settings admirable. —HARRIS' HENNEPIN AVENUE THEATRE (G. H. Broadhurst, manager): House dark week of 9. —BIJOU OPERA HOUSE (Jacob Litt, lessee and manager): An amusing farce comedy A Song Bubble opened to the capacity of the house 9. The clever specialties and good music were thoroughly enjoyed and the encores were frequent and enthusiastic.

## MISSISSIPPI.

**GREENVILLE.** GREENVILLE OPERA HOUSE (J. Alexander, manager): Clifton's Ranch King 6, 7, with matinee, to fair houses. Streets of New York 11; He, She, Him, Her, 12. —ELKS: A Lodge of Elks was organized here Nov. 4, with twenty-two charter members, to which ten have been added since then.

**JACKSON.** McCollin's Opera co. to a large audience 5. McLean Prescott co. 14, 15.

**VICKSBURG.** OPERA HOUSE (Piazza and Co., managers): McCollin's Opera co. to a splendid house in The Beggar Student 6, 7. Robert Downing in The Gladiator to S. R. O. 12. Mr. Downing and Miss Blair received an ovation in the third and fourth acts, being called before the curtain five times.

## MISSOURI.

**SELDALIA.** OPERA HOUSE (H. W. Wood, manager): The Little Nugget 7; fair business. The Isaac Payton Comedy co. packed the house in The Octomore 9. The modus operandi is to permit every gentleman buying a seat for the first night to obtain a lady's ticket free.

**MEXICO.** FERRIS GRAND OPERA HOUSE (G. D. Ferris, manager): A large audience was highly entertained by Wells and Jeffries' Noble Outcast 7. Schubert Quartette 17.

**ST. JOSEPH.** TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Natural Gas drew two large houses 3, 4. Vernon Jarreau drew two good houses 5, Lord Fauntleroy 10, 11; Paul Kauvar 13, 14. —GRAND OPERA HOUSE (H. W. B. Johnson, manager): Jessie Caled had a good house 5.

**JOPLIN.** HAVENS OPERA HOUSE (H. H. Havens, manager): Little Nugget co. 4, to S. R. O.; Little Lord Fauntleroy 10, 11, to a select house.

## NEBRASKA.

**NEBRASKA CITY.** OPERA HOUSE (W. B. Sloan, manager): Andrews' Opera co. appeared 4 in Falka to the capacity of the house. Chip o' the Old Block 9, to good business; co. good. Little Nugget 16.

**OMAHA.** BOYD'S OPERA HOUSE (Boyd and Haines, managers): Patti Ross and her capable co. pleased large audiences 6, 7. Rosina Vokes to large and fashionable audiences 9, 10. Miss Vokes has the support of a fine co. and but for the advanced prices would doubtless have filled the house. Stuart Robson 20, 21; Milton Nobles 22; Pearl of Pekin 25, 26. —GRAND OPERA HOUSE (Crawford and McEvilly, managers): The Postage Stamp co. in Social Session to small business 6, 7. The King's Fool 14, 15 to large and appreciative audiences at advanced prices. Peck's Bad Boy 16-18; Joseph Murphy, 19, 20; McCarthy's Mishaps 23, 24.

**FREMONT.** LOVE OPERA HOUSE (Robert Mc Reynolds, manager): Patti Ross increased the capacity of the Love 5 in Margery. A Social Session was fairly patronized.

**PLATTSMOUTH.** WATERMAN OPERA HOUSE (J. P. Young, manager): Chip o' the Old Block 14.

## NEW HAMPSHIRE.

**CONCORD.** WHITE'S OPERA HOUSE (B. C. White,

manager): E. P. Sullivan supported by a fair co. played 9-11 to very small houses.

**EXETER.** OPERA HOUSE (J. D. P. Wingate, manager): Annie Mitchell Comedy co. 5-7, were poorly patronized.

**HANOVER.** THEATRE (A. H. Davis, manager): The Uncle Hirsh co. drew crowded house 10. —FRANKLIN OPERA HOUSE (A. H. Davis, manager): The Japanese Village proved a drawing attraction this week.

**PORTSMOUTH.** MUSIC HALL (John G. Ayers, manager): Arthur Rehan's Comedy co. presented Surprises of Divorce to a fair house 7.

**MANCHESTER.** MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Cora Tanner in Fascination 10, 11 to good business, giving the same excellent performances as last season. —SWEENEY'S GRAND OPERA HOUSE (C. H. Garwood, manager): Vanderville; good business.

## NEW JERSEY.

**HOBOKEN.** H. R. JACOBS' THEATRE: The Great Metropolis opened for four nights 12, to a good house.

The cast is a remarkably efficient one. Harry Weaver, Myron Leffingwell and Hamilton Revell were strong in their roles, giving their lines with a force that was well in keeping with the stormy melodrama. C. W. Condict as the old light-house-keeper was picturesque, and Newton Kendall, Earle Sterling, Harry Hawk, Martin Cody and Master Murdock also deserve special mention.

Nettie Gution as Neil was a charming, romping daughter of the sea, while Carrie Jackson as the betrayed sister of the Captain of the life-savers, exhibited a genuine pathos in her last interview with her brother, that produced apparent moisture in the eyes of the audience. Pretty Id. Glenn, Mrs. W. G. Jones, who is probably one of the most popular old women actresses on the stage, Tillie Barnum as a sailor boy, and the piquant Adele Palma were also well received. The piece is finely staged, especially where the rescue from the wreck occurs. In the latter scene Captain C. E. Clark, an old Government life-guard, takes part, and the effect is very realistic. This week Agnes Villa in The World Against Her.

CROSHORN'S THEATRE: Thomas' Burlesque Gaiety co. gave a good performance to excellent business all last week. The comb, comprises many clever specialties and the audiences were highly pleased. This week the Silken Star comb, with recruited strength will endeavor to repeat last week's business. —ITEMS: Good houses are the rule at Knickerbocker Garden, but Manager Boyle says his expenses are too heavy to leave much margin for profit. —Ed. Clifford, late manager at Croshorn's Theatre, and his wife are with the Marie Hubert Frohman co. in Jersey City this week. Mrs. Clifford gave an excellent and amusing rendition of the character of Lady Highliver in False Charms. Representative Harrison of Jacobs' informs me that his principal, H. H. J. is highly pleased with the business of the house so far this season. Last Sunday evening the house was sold for The Great Metropolis twenty minutes before the curtain rose.

PATERSON.—JACOBS' OPERA HOUSE (Charles T. Ellis in Casper to good houses week closing 14, John A. Stevens in Wife for Wife 10-12. Wages of Sin 19, 21). —PEOPLE'S THEATRE (Wareing and Zieff, managers): Ada Henry's Burlesque co. week closing 14; medium business. Gus Hill's World of Novelties 6; McMahon Specialty comb. 23.

NEWARK.—MINER'S NEWARK THEATRE: J. K. Emmet began a week's engagement at Miner's Theatre in Uncle Joe 9, which proved to be as great a success as the other plays of this popular comedian. —H. R. JACOBS' GRAND OPERA HOUSE: Siberia was enthusiastically received week closing 14. Under the Lash 16.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonda, manager): Masteyer-Vaughn's Tourists in a Pullman Car co. to a large and enthusiastic audience 7. Francessa Redding co. in repertoire to good houses week of 9.

TRENTON.—TAYLOR OPERA HOUSE (John G. Taylor, manager): The Fakir was presented to a very large audience 9. The New York Philharmonic Club attracted the largest audience they ever played to in this city 10. A Dark Secret played to big business 12-14.

## NEW YORK.

ROCHESTER.—LYCEUM THEATRE (John R. Pierce, manager): Fine audiences greeted Hoyt and Thomas' excellent co. in A Midnight Bell 9-11. George Richards as Deacon Tidd, kept the house in a continual roar, and he was ably assisted by Eugene Canfield as Martin Tripp. Fanny McIntyre's quiet and effective work at the schoolroom arm was very pleasing. The Booth-Medjeska co. appeared to large houses 13-14, presenting The Merchant of Venice, Richelieu and Hamlet. Clara Morris 19-21. —ACADEMY OF MUSIC (H. R. Jacob's, manager): Women Against Woman attracted large and well-pleased audiences week closing 14. Pat Rooney 10-12. —GRAND OPERA HOUSE (F. J. McCaull, manager): The London Alhambra Vandeville co. appeared past week to fairly good business. John H. Smith's Novelty co. 16.

BUFFALO.—ACADEMY OF MUSIC (Meech Bros., managers): Clara Morris and Primrose and West's Minstrels are at the Academy this week, and the Star remains dark. —CORINNE LYCEUM (Jacobs and Kimball, managers): N. S. Woods in his new play, Out in the Streets, did an excellent business last week. Keller opened 16. —COUNT STREET THEATRE (H. R. Jacobs, manager): Dan Mason's Clean Sweep was a financial success last week. The Blue and the Gray 16. —Frank L. Frayne occupied the Gaiety Theatre and was well received. The Alhambra Burlesque co. opened 16. Otto Heyner, the juvenile pianist, was at the Star 19.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Cleveland Consolidated Minstrels 14 to a crowded house, notwithstanding the inclement weather. An excellent co. giving a first-class performance. The singing and dancing were particularly good.

ODGENSBURG.—OPERA HOUSE (George L. Ryan, manager): No attraction booked until Rhine Jan. 6.

SARATOGA SPRINGS.—PUTSAM MUSIC HALL (Abel Putnam, Jr., manager): Two Sisters 10 to a well-filled house; elegant play, costumes and scenery. —TOWN HALL (Hill and Connor, managers: C. O. D., Stanley Mac, co., arrived 9, but owing to a misunderstanding of the printers no paper had been received here, and the co. did not play.

HOBOKEN.—KEATOR OPERA HOUSE (George W. Ripley, manager): J. C. Lewis Comedy co. in Si Plunkard 5 to big houses. Grey Brothers' Minstrels 12 to a large house; co. first class.

CANASTOTA.—BRUCE OPERA HOUSE (Bell and Sault, managers): Lucier Novelty co. 9, to a fair house; counter attractions was the cause of not a large house. Good co. co. and fine orchestra.

Legal Document booked for 13 failed to materialize.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): The Bostonians 9, gave Pygmalion and Galatea to a \$1.00 house, the largest and most enthusiastic audience of the season.

COHOES.—OPERA HOUSE (E. C. Game, manager): Stanley Macy in C. O. D. 10; fair house. William Shannon's specialties were well received. Bunch of Keys 14.

SCHENECTADY.—CENTRE STREET OPERA HOUSE (George W. Guy, manager): Denman Thompson in The Two Sisters gave a fine performance to a big house.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): The Bostonians 9, gave Pygmalion and Galatea to a \$1.00 house, the largest and most enthusiastic audience of the season.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): The Bostonians 9, gave Pygmalion and Galatea to a \$1.00 house, the largest and most enthusiastic audience of the season.

COHOES.—OPERA HOUSE (E. C. Game, manager): Stanley Macy in C. O. D. 10; fair house. William Shannon's specialties were well received. Bunch of Keys 14.

WELLSVILLE.—GRAND OPERA HOUSE (Lewis McClellan, manager): Two Old Cronies 7; performance splendid; house crowded.

MARION.—MUSIC HALL (James Sergeant, manager): Jane Coombs produced Bleak House to a splendid audience 9. —AMATEUR: Samuel Smith produced From Street to Mansion 5 for the fourth time to a large audience with great success.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsworth, manager): Black Hussars Minstrels 16; Ada Gray 23; Karl Gardner 31.

CIRCLEVILLE.—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): James Reilly in Broommaker of Carlisle 6 to good business.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): The Bostonians 9, gave Pygmalion and Galatea to a \$1.00 house, the largest and most enthusiastic audience of the season.

COHOES.—OPERA HOUSE (E. C. Game, manager): Stanley Macy in C. O. D. 10; fair house. William Shannon's specialties were well received. Bunch of Keys 14.

BELLEVILLE.—GRAND OPERA HOUSE (W. D. Wade, manager: D. H. Williams' Irish Comedy co. to a much larger house than their performance merited 11. Jane Coombs in Bleak House 12.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Bowie, managers): Miss Nelly Stevens, pianist, assisted by Sarah Lavin, vocalist, had a large and well-pleased audience 6. This is the first of a series of concerts to be given under the direction of Miss Louise Wolfarth, a local pianiste. A good audience was well pleased with the Arabian Nights 9. The entire co. is made up of capable people, the costumes good and the scenery used in very fine.

MILLER'S OPERA HOUSE (Miller and Dittenhofer, managers): Dr. McGivern lectured on "How to Prevent Poverty" to a small audience 10. My Aunt Bridget 18.

WELLSVILLE.—COOPER OPERA HOUSE (W. D. Wade, manager: D. H. Williams' Irish Comedy co. to a much larger house than their performance merited 11. Jane Coombs in Bleak House 12.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Howell and Gibbons' Kindergarten co. 12 to good business. Nelson's World co. 17; W. S. Cleveland's Minstrels 18.

HAMILTON.—MUSIC HALL (William H. Morton, manager): Lizzie Evans, Elk Benefit, crowded the house 7. Lyons' Comedy co. to fair business 8.

HAZELTON.—HAZEL HALL (W. J. Depue, manager): Thrown Upon the World was presented here to a large audience 10.

NEW CASTLE.—PARK THEATRE (Scorer and Leslie, managers): Gorman's Minstrels to good business 11, presenting a programme with no new features.

OPERA HOUSE (G. M. Allen, manager): London Alhambra co. pleased a fair sized audience 7. Black Diamonds 9, and Reuben Gline 10, to light business.

LANCASER.—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): Lilly Clay's Gaiety co. gave a very good entertainment to a large house 9. A Hole

manager: Eagle's Nest to a large house; entire satisfaction. —TRINITY: Lizzie Evans was made an honorary member of Hamilton Lodge 9. B

## THE NEW YORK DRAMATIC MIRROR.

in the Ground had good business in. Robert Mantell in Monbars drew a fashionable audience in.

**MEADVILLE.**—ACADEMY OF MUSIC (E. A. Homestead, manager): After Dark 9 drew a big house; good co. and very satisfactory performance. Zo-Zo failed to please a fair sized audience.

**MCKEEPORT.**—WHITE'S OPERA HOUSE (A. Van Anda, manager): Gorman's Minstrels gave a fair performance to a well filled house, at advanced prices in.

**SCRANTON.**—ACADEMY OF MUSIC (C. H. Lindsay, manager): Bennett-Mouton Opera co. week of 9, giving nine entertainments, all to good business.

### RHODE ISLAND.

**PROVIDENCE.**—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): The Bella di Haslemere to very fair audience 9-11. Hanlon's New Fantasies 12-13; good business. Carleton Opera co. week of 15; Robert Mantell week of 21.—**GAETY OPERA HOUSE** (B. F. Keith, manager): James Wallach's co. in The Bandit King played to big business week closing 14. The Two Macs week of 15.

**NEWPORT.**—OPERA HOUSE (H. Bull, manager): There has been little doing in a theatrical way for a fortnight. Myra Goodwin gave Sis to a good house 7. She danced as well as ever and was well received. The co. disbanded here. They have been out three weeks, but the business could not warrant a continuance. Jay Hunt week of 16 in repertoire.—**ELKS**: Dr. Quinlan, ex-Grand Ruler of the B. P. O. E., will be received by Newport Lodge 26.

### SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY OF MUSIC (Will T. Keogh, manager): Karl Gardner, well supported, appeared in Fatherland 9-10, to good houses. Mr. Gardner has an excellent voice and his songs were vociferously encored.—**GRAND OPERA HOUSE** (J. P. O'Neill, manager): The Boston Symphony Orchestra Club appeared 11, to fair houses. The concert was one of the most finished musical entertainments ever presented here.

### TENNESSEE.

**CHATTANOOGA.**—NEW OPERA HOUSE (Paul R. Albert, manager): He, She, Her, 9, gave a good performance to a full house. Thompson Opera co. in Said Pasha 10 to big business. Rice's Evangelie 11; packed house. P. F. Baker 12; Gilmore's Band 13; Frederick Wards 14.

**NASHVILLE.**—THE VENDOME (J. O. Wilson, manager): Little Lord Fauntleroy drew crowded and delighted houses 9-11. There were two matinees and Manager Wilson displayed his S. R. O. sign at both. The co. was strong and very evenly balanced. As Little Lord Fauntleroy Ada Fleming and Alberta Keen were remarkably clever. Held by the Enemy command 12 to a good house and held the boards remainder of the week. The play was well received. The co. however, was hardly equal to the task of presenting it as it should have been. Streets of New York 13-14.—**ITEMS**: Herman Blashkowsky, an old Nashville boy, is playing Dick in the Little Lord Fauntleroy co. and a clever boot-blank he makes true.—Edgar T. Wilson, manager of the Little Lord Fauntleroy co. asked to be most kindly remembered to THE DRAMATIC MIRROR.

**MEMPHIS.**—THEATRE (Ellis Leubke, manager): Emma Abbott closed her engagement with a grand presentation of Martha 7. Held by the Enemy opened to a good house 9 for three nights. The play was well staged and runs smoothly and does not contain any sentiment that might arouse sectional feeling. Robert Downing 10-14.—**ITEMS**: J. W. Owen, in advance of Kate Castleton, is here. This co. will rest week of 16-17 and open 18 for the week making Miss Castleton's fourth Christmas in Memphis. She is looked upon as a Christmas gift by the poor of the city, as she always gives a benefit matinee for charitable objects.

### TEXAS.

**WACO.**—OPERA HOUSE (J. P. Garland, manager): Royce and Lansing's Musical Comedy co. in Scrap Book to a fair house 1. Ray L. Royce in his different specialties was very good, but the play and the rest of the co. were very poor. Jules Grau's Opera co. in The Brigands to a crowded house 2.—**ITEMS**: Gus Walker, stage manager at the Garland, was shot in the arm by a drunken man.

**HOUSTON.**—GRAY'S OPERA HOUSE (Henry Greenwall and Son, managers): McLean and Prescott 3; good house. Nellie McHenry 4, 5; with matinee everybody much pleased and good business at all three performances.

**HILLSDORF.**—OPERA HOUSE (M. P. Kavanaugh, manager): Newton Beers in Enoch Arden to a crowded house 5.—**ITEMS**: W. E. Harris, the genial business manager of Royce and Lansing's Musical Comedy co. spent a day here.—Kate Malone, who assumes the role of Marian Lane in Enoch Arden, and the pleasure of meeting some relatives who reside here.

**SAN ANTONIO.**—GRAND OPERA HOUSE (T. W. Mullins, manager): Jules Grau's Opera co. 1-3; to a large business. Gilmore's Band and Concert co. gave four performances to large business 4-5.

**GALVESTON.**—TRENTON OPERA HOUSE (E. Greenwall and Son, managers): A Night Off and Arabian Night did a good business 6-8. A Possible Case 9, as scored an indubitable success in every way.

**SHERMAN.**—SHERMAN OPERA HOUSE (A. Q. Nash and Co., managers): Frank Jones in Si Perkins to a crowded house 2. Royce and Lansing co. 3.

**PORT WORTH.**—OPERA HOUSE (George H. Duthie, manager): George W. Paige essayed Rip Van Winkle 4. His German dialect is a mixture of Irish, English, and German that is unlike anything I ever heard before. His impersonation of Rip will not induce our theatregoers to witness it again, should he return here. Frank Jones in Si Perkins had a crowded house 6, and gave a very satisfactory performance. The Royce-Lansing Musical Comedy co. in A Scrap Book 7, but did not draw well. They give a good musical entertainment.

**TEMPLE.**—BIJOU OPERA HOUSE (Joe Radd, manager): Royce and Lansing's Musical Comedy co. to a small but well pleased audience 14. Mr. Royce is a first-class comedian in all the roles he played, and was called out several times in each act.

**PALESTINE.**—TEMPLE OPERA HOUSE (C. P. and G. R. Sawyer, managers): Agnes Harford in La Belle Marie to moderate business. Prof. D. M. Bristol's Equescurriculum 5, matinee and night, to S. R. O.—**ITEMS**: There is a movement on foot to organize a stock company for the purpose of erecting a magnificent theatre, to be completed in time for the opening of next season.

**PARKER.**—BARCOCK OPERA HOUSE (John H. Walker, manager): Gardner's co. in Streets of New York had a fair house 2; performance good. Agnes Harford in La Belle Marie to light business 6.

**MARSHALL.**—MARSHALL OPERA HOUSE (John C. on and Carter, managers): Professor Bristol's Equescurriculum to a fair business 2-4.

**DALLAS.**—DALLAS OPERA HOUSE (A. Greenwall and Son, managers): Si Perkins to big business 3. Newton Beers in Enoch Arden 4, 5; fair business; performances fair and scenic effects good.

**GREENVILLE.**—CAMERON'S OPERA HOUSE (F. Northrop, manager): Frank Jones on in Si Perkins 4 to fair business. Audience well pleased; Good co.

**WEATHERFORD.**—OPERA HOUSE (D. C. Haynes, manager): Newton Beers in Enoch Arden to good business. Richards and Pringle's Georgia Minstrels 11; poor business.

### UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Burton, manager): Charles Arnold presented Hans, the Bostonian, to good audiences 5, 6. The child actress, May Hansen, is the best and most beautiful we have ever seen. Her singing and dancing are very good. The St. Bernard dog, Nero, in a magnificent animal and is well trained. The co. is fairly good.—**GRAND OPERA HOUSE** (Will Burgess, manager): Nick Roberts gave a very bad performance, called Humpty-Dumpty, two nights and matines 6, 7. It is billed as a pantomime, but might be more aptly called

Mystery, or What is It? Manager Burgess was out of town or he would, no doubt, have canceled all of the engagement after the first act. He has not yet returned from Denver, where he went to look up attractions for his house.

### VERMONT.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Waller, manager): Two Sisters co. 13, 14; large business.

### VIRGINIA.

**ALEXA VIRGINIA.**—LANNON'S OPERA HOUSE (J. M. Hill, lessor and manager): One of the Finest co. played to a good house 9. Ovide Musical Concert co. had a fair audience 11.—**ECONOMICAL**: The Water company refused to let the manager have the use of the water-pipe to fill the tanks.

**PETERSBURG.**—ACADEMY OF MUSIC: Margaret Mather was greeted by a large and select audience 5.

**NORFOLK.**—ACADEMY OF MUSIC (A. B. Duesberry, manager): Margaret Mather charmed good audiences in Romeo and Juliet and Gretchen 6, 7. Said Pasha gave excellent performances to tolerably good business 9, 10.

**ROANOKE.**—OPERA HOUSE (C. W. Bechner, manager): Rice's Evangelie to a packed house.

**LYNCHBURG.**—OPERA HOUSE (J. E. Tennyson, manager): Rice's Evangelie delighted a crowded house 9. J. A. Moffit: as the original Lone Fisherman and George K. Fortescue as Catherine deserve particular mention. Costumes and scenery pretty and effective.

**RICHMOND.**—ACADEMY OF MUSIC (Berger, Leah and Myers, managers): The California Opera co. in Said Pasha 11-12; good houses. Gilmore's Band 13.—**THEATRE** (Mrs. W. T. Powell, manager): Kate Castleton 9-10; good business. Roland Reed 12.—**CASINO** (Tobman and Co., managers): A very good co. week of 9. Large business still the rule.—**COMIQUE** (W. W. Putnam, manager): Very good business week of 9.—**OPERA HOUSE** (Cox and Crump, managers): Attractions good. Business decidedly improved week of 9.

### WASHINGTON.

**TACOMA.**—ALPHA THEATRE (J. M. Junnnett, manager): Basic Tittel co. week of 2 in Pearl of Savoy, My Geraldine, Fanchon the Cricket, The Octopus and East Lynne drew fair houses at cheap prices.—**THEATRE COMIQUE** (Henry Morgan, manager): Good houses nightly.—**ITEMS**: Katie Putnam will appear at the Germania 9-10, and Spider and Fly 13, 14.—The Alpha Opera House will soon be torn down and a new modern theatre built in its place, to be named the People's Theatre. It is the intention to provide a high order of entertainment at popular prices by a regular stock co.

**CHARLOTTE.**—OPERA HOUSE (Boggs and Bureau, managers): House dark week ending 15. Said Pasha 17.

**WHEELING.**—OPERA HOUSE (F. Riester, manager): Ovide Music Concert co. 10 gave a delightful concert to a small but enthusiastic audience. German's Minstrels 12; Staatsco's U. T. C. 12; T. W. Keene 12; J. K. Emmet 12.—**GRAND OPERA HOUSE** (O. C. Genther, manager): Bowser's Check co. 9-12; fair business. Harry Lindley's Castaway co. 12-14; business light.

### WISCONSIN.

**SHEBOYGAN.**—SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): A Bass Hit 11, 12 to good houses. After every performance stereoscopic views are given. The Burglar 13; Zoso 14.

**JAMESVILLE.**—TAFFIN'S OPERA HOUSE (C. E. Morley, manager): The Dear Irish Boy packed the house 10. Keep it Dark 11.

**MADISON.**—TURNER HALL (McConnell and Present, managers): The Dear Irish Boy was presented to a large and very enthusiastic audience. —**ITEMS**: E. J. Nugent (last season's advance agent for Murray and Sons) now manager for the Dear Irish Boy co., informed your correspondent that on his co.'s journey to Madison the rails and causing their car to run on the ties for some distance, which gave them a good shaking up. He says if the car had contained anyone but professionals would have been a serious accident most likely.

**MILANOWIC.**—OPERA HOUSE (John P. Dumke, manager): Black Crook 10; house and co. both poor.—**TURNER'S OPERA HOUSE** (E. A. Hartman, manager): Bass Hit 11 to fair house. Go d co.

**MILWAUKEE.**—GRAND OPERA HOUSE (Sherm. T. Brown, manager): George Wilson's Minstrels 8, 9, played to good houses, giving satisfaction.—**BIJOU** (Jacob Litt, manager): The Waifs of New York opened 10 to a large house, business continuing good during the week. Charles Bowser in Check 16.—**ACADEMY** (Jacob Litt, manager): Frank Daniels and his excellent co. appeared 12-14 to large audiences.—**STANDARD** (Miller and Nicols, managers): Devil's Mine with William Stafford in the leading role, opened 15 doing a small business. The piece is deserving of no comment. May Howard Burlesque on 16, week.

**LA CROSSE.**—LA CROSSE THEATRE (F. H. Hankerson, manager): Frank Daniels in Little Park 11 to a large and appreciative audience. Patti Rosa 17; Held by the Enemy 18.

### CANADA.

**HAMILTON.**—GRAND OPERA HOUSE (Thomas Roche, manager): Mother-in-Law was presented at the Grand 6, 7, to rather slim houses. The Bostonians presented Pygmalion and Galatea and Don Quixote 9-10; fair business.—**STRANDED**: The Mother-in-Law co. disbanded here after the performance. Manager Parker invested the receipts in railway tickets for the co. and they left for New York 8.

**WINNIPEG.**—PRINCESS OPERA HOUSE (Campbell and Seach, lessees): Fanny Reves had a successful engagement in Called Back and Snowball week closing 7. Diplomacy next.

**LONDON.**—GRAND OPERA HOUSE (Frank Kirchhoff, manager): Rhoda in Josephine had only average houses 6, 7, despite the fact that new scenery was painted for the occasion.—**PERSONAL**: William Hastings, with Rhoda's co., met many friends in this city, having resided near here for many years.

**ST. JOHN.**—**MECHANICS' INSTITUTE** (George M. Cleveland, lessee): The Wood-St. John co. in The Private Secretary 5, 6; Jekyll and Hyde 7; Roger La Ronde 9-10 to small audiences. This co. deserved better patronage than it received.

**MONTREAL.**—**THEATRE ROYAL** (Sparrow and Jacobs, managers): Vaudeville Sisters Specialty co. to the biggest business of the season week of 9. In the Banks 16.—**ACADEMY OF MUSIC** (Henry Thomas, manager): Carlton Opera co. in The Private Secretary 5, 6; Jekyll and Hyde 7; Roger La Ronde 9-10 to small audiences. This co. deserved better patronage than it received.

**TORONTO.**—**TEMPLE OPERA HOUSE** (C. P. and G. R. Sawyer, managers): Agnes Harford in La Belle Marie to moderate business. Prof. D. M. Bristol's Equescurriculum 5, matinee and night, to S. R. O.—**ITEMS**: There is a movement on foot to organize a stock company for the purpose of erecting a magnificent theatre, to be completed in time for the opening of next season.

**PARKER.**—**BARCOCK OPERA HOUSE** (John H. Walker, manager): Gardner's co. in Streets of New York had a fair house 2; performance good. Agnes Harford in La Belle Marie to light business 6.

**MARSHALL.**—**MARSHALL OPERA HOUSE** (John C. on and Carter, managers): Professor Bristol's Equescurriculum to a fair business 2-4.

**DALLAS.**—**DALLAS OPERA HOUSE** (A. Greenwall and Son, managers): Si Perkins to big business 3. Newton Beers in Enoch Arden 4, 5; fair business; performances fair and scenic effects good.

**GREENVILLE.**—**CAMERON'S OPERA HOUSE** (F. Northrop, manager): Frank Jones on in Si Perkins 4 to fair business. Audience well pleased; Good co.

**WEATHERFORD.**—**OPERA HOUSE** (D. C. Haynes, manager): Newton Beers in Enoch Arden to good business. Richards and Pringle's Georgia Minstrels 11; poor business.

**PALESTINE.**—**TEMPLE OPERA HOUSE** (C. P. and G. R. Sawyer, managers): Agnes Harford in La Belle Marie to moderate business. Prof. D. M. Bristol's Equescurriculum 5, matinee and night, to S. R. O.—**ITEMS**: There is a movement on foot to organize a stock company for the purpose of erecting a magnificent theatre, to be completed in time for the opening of next season.

**PARKER.**—**BARCOCK OPERA HOUSE** (John H. Walker, manager): Gardner's co. in Streets of New York had a fair house 2; performance good. Agnes Harford in La Belle Marie to light business 6.

**MARSHALL.**—**MARSHALL OPERA HOUSE** (John C. on and Carter, managers): Professor Bristol's Equescurriculum to a fair business 2-4.

**DALLAS.**—**DALLAS OPERA HOUSE** (A. Greenwall and Son, managers): Si Perkins to big business 3. Newton Beers in Enoch Arden 4, 5; fair business; performances fair and scenic effects good.

**GREENVILLE.**—**CAMERON'S OPERA HOUSE** (F. Northrop, manager): Frank Jones on in Si Perkins 4 to fair business. Audience well pleased; Good co.

**WEATHERFORD.**—**OPERA HOUSE** (D. C. Haynes, manager): Newton Beers in Enoch Arden to good business. Richards and Pringle's Georgia Minstrels 11; poor business.

### UTAH.

**SALT LAKE CITY.**—**SALT LAKE THEATRE** (C. S. Burton, manager): Charles Arnold presented Hans, the Bostonian, to good audiences 5, 6. The child actress, May Hansen, is the best and most beautiful we have ever seen. Her singing and dancing are very good. The St. Bernard dog, Nero, in a magnificent animal and is well trained. The co. is fairly good.—**GRAND OPERA HOUSE** (Will Burgess, manager): Nick Roberts gave a very bad performance, called Humpty-Dumpty, two nights and matines 6, 7. It is billed as a pantomime, but might be more aptly called

### WILL THESE DO?

*Boston Beacon.*

As our good friend, THE DRAMATIC MIRROR, cannot be satisfied apparently until somebody has produced an acceptable English substitute for the French *l'œuvre de rires*, how would "opening piece" or "more-piece" (pendants to the old-fashioned "after-piece") do? Or what need of any other title than that of the kind of piece presented, as farce, comedy,

etc. etc. etc.

etc. etc. etc.

etc. etc. etc.

# THE NEW YORK DRAMATIC MIRROR.

13

## DATES AHEAD.

*Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.*

## DRAMATIC COMPANIES.

**ALONE IN LONDON CO.:** Brooklyn, N. Y., Dec. 16—week.  
**ANDREW BENEDICT:** Sumter, S. C., Dec. 18, Charleston 20, Savannah, Ga., 21-23; New York Dec. 16-18; two weeks.  
**APTEE DARK CO.:** New York Dec. 16-18; two weeks.  
**ASA GRAY CO.:** Pittsburgh, Pa., Dec. 16—week.  
**ASHER HERRON CO.:** St. Louis Dec. 16—week.  
**A LOCAL WRONG CO.:** New York City Dec. 16—week; Boston 23—week; Philadelphia 23—week.  
**ANDREW'S DRAMATIC CO.:** Evanston, Ill., Dec. 16—week.  
**AUGUSTINE DALY'S CO.:** New York City Oct. 2—indefinite.  
**A TEAM OF KEYS (Western) CO.:** Lombard, Ill., Dec. 18, Dodge City 19, Garden City 20, Colorado City 21, Kansas 21.  
**AROUND THE WORLD CO.:** Hutchinson, Kas., Dec. 18, Wichita 20.  
**A. M. PALMER'S CO.:** Chicago Dec. 16—week.  
**A NIGHT OFF CO.:** Waco Tex., Dec. 18, Dennis 19, Dallas 20, Sherman 23, Mt. Kenny 26, Ft. Worth 26.  
**BOOTLEG BABY CO.:** Boston Dec. 9—two weeks.  
**BOTH-MOJENKA CO.:** Harlem N. Y. Dec. 16—week.  
**BLUE AND THE GRAY CO.:** Buffalo N. Y., Dec. 16—week; Cleveland 23—week; Chicago 23—week.  
**BRASS MONKEY CO.:** New York City, Dec. 2—twelve weeks.  
**BELLS OF HASLEMERE CO.:** New York City Dec. 21—two weeks.  
**BARRY-FAY CO.:** New York City, Sept. 2—indefinite.  
**BURGLAR CO.:** Duluth Minn., Dec. 16-18; Milwaukee Wis., 23—week; Chicago 23—week.  
**BROOKER CO.:** Cincinnati Dec. 16—week; Richmond Ind. 23, Kokomo 24, Logansport 25, Marion 26, Ft. Wayne 27, Peru 28, Lafayette 29, Danville 31, Terre Haute Ind., Jan. 1, Decatur 2.  
**BLACK DIAMOND CO.:** Apopka, Fla., Dec. 18-19, Tarentum 20, 21, Monongahela City 23, 24, McKeesport 25, 26.  
**BOSTON COMEDY CO.:** St. John N. B., Dec. 21—two weeks.  
**BOSTON THEATRE CO.:** Milwaukee Wis., Dec. 16—week.  
**BEST HIT CO.:** Portage Wis., Dec. 18, Waneka 21, Whitefish 22, Monroe 23, Janesville 25, Beloit 26.  
**CHEEK CO.:** Milwaukee, Wis., Dec. 16—week; Minneapolis 23—week.  
**CITY DIRECTORY CO.:** Baltimore, Md., Dec. 30—week.  
**CAPTAIN SWIFT CO.:** Chicago Dec. 16—week.  
**CLARA MORRIS CO.:** Buffalo, N. Y., Dec. 18, 20, 21.  
**CHARLES WYNDEHAM:** Brooklyn Dec. 16—week.  
**CHIP OF THE OLD BLOCK CO.:** Minneapolis, Minn., Dec. 16—week; St. Joseph, Mo., 27, 29.  
**CASPER THE YODLER CO.:** Albany, N. Y., Dec. 23—25.  
**CHARLES E. VERNER CO.:** Urbana, O., Dec. 18, 19, Bucyrus 19, Tiffin 20, Fostoria 21, Chicago 23—week.  
**CHARLES A. GARDNER CO.:** Roanoke, Va., Dec. 18, 19, Richmond 23-25, Charlottesville 26, Stanton 27, Charleston, W. Va., 28, Huntington 29, Ironton, O., 30, Portsmouth Jan. 1, Chillicothe 2, Springfield 3.  
**Pt. Wayne, Ind., 4.**  
**COLD DAY (Western) CO.:** Ashland, Mich., Dec. 18, Mt. Gilead 19, Mansfield 20, Maywood 23, London 24, Xenia 25, Washington C. H. 26, Circleville 27, Lancaster 28, Marietta 29, Coshocton 31.  
**COLD DAY CO.:** Chicago Dec. 16—week.  
**CASEY'S TROUBLES CO.:** Marysville, Mo., Dec. 18, Chillicothe 19, Trenton 20, Kirkville 21, Hannibal 25, Denman Thompson N. Y. City—indefinite.  
**DANIEL BOONE CO.:** Indianapolis, Ind., Dec. 20-21.  
**DAN MASON'S CO.:** Detroit Dec. 6—week.  
**DANIEL BANDMAN:** Butte City, Mont., Dec. 16—week; Helena 23—week.  
**DEAR IRISH BOY CO.:** Chicago, Dec. 16—week; Elkhart, Ind., 23, Hillside, Mich., 24, Jackson 25, Lansing 26, Flint 27, Port Huron 28.  
**DAN'S SULLY CO.:** Philadelphia, Pa., Dec. 16—week.  
**DEVIL'S MINE CO.:** Cleveland, O., Dec. 23—week.  
**ELLIOTT'S JOLLY VOYAGERS:** New Orleans, Dec. 16—week; Baton Rouge, La., 22, Natchez, Miss., 23-24, Vicksburg, 30, Greenville Jan. 1.  
**ESSE TITTELL CO.:** Eugene, Ore., Dec. 18-19.  
**EMMA FRANK'S DOG CO.:** Cincinnati, Dec. 16—week; Pittsburgh 23—week; Milwaukee 23—week.  
**EZY SHOCK CO.:** Goldsboro, N. C., Dec. 16-18, New Bern 19-21, Wilmington 23-28.  
**ERZA KENDALL CO.:** Memphis, Tenn., Dec. 16-18.  
**ESTELLE CLAYTON CO.:** South Bend, Ind., Dec. 18, Rochester 19, Peru 21, Marion 23, Frankfort 24, Crawfordsville 25, Green Castle 26.  
**EDWIN ARDEN CO.:** Albany, N. Y., Dec. 16-18, Cohoes 19, Saratoga 20, Schenectady 21, Syracuse 23—week; Rochester 30—week.  
**EDWARD HARRIGAN'S CO.:** Buffalo, N. Y., Dec. 16—week.  
**EFFIE ELLSLER CO.:** Bay City, Mich., Dec. 18, St. Louis 19, East Saginaw 20, 21, Chatham 23, St. Thomas 24, London 25, Simcoe 26, Brantford, 27, St. Catharines 28, Montreal 30—week.  
**EUNICE GOODRICH CO.:** Peoria, Ill., Dec. 16—week; Alton 23—week; Cairo 30—week.  
**E. H. SOTHERS CO.:** Washington, D. C., Dec. 16—week; Boston 23—week.  
**EVANGELINE CO.:** Charleston, S. C., Dec. 18, Savannah, Ga., 19, Columbus 21, Montgomery, Ala., 20, 25, Selma 26, Mobile 27, 28, New Orleans 30—week.  
**EDWARD P. SULLIVAN CO.:** Meriden, Ct., Dec. 16—week; Worcester, Mass., 23—week; Lynn 30—week.  
**FANTASIA (B) CO.:** Trenton, N. J., Dec. 23-25, Orange 26, Bethlehem, Pa., 27, 28.  
**FRANK J. PRAYNE CO.:** Cleveland, O., Dec. 16—week.  
**FRANKIE JONES CO.:** Bloomington, Ill., Dec. 16-18, Peoria 19-21, La Salle 23-25, Ottawa 26-28, Kankakee 30-31.  
**FRANK MAYO CO.:** San Francisco, Cal., Dec. 9—two weeks.  
**FILSON-ERROL CO.:** Grand Rapids, Mich., Dec. 16—week.  
**FAKIR CO.:** Matteawan, N. Y., Dec. 10, Waterbury 20, Marlboro, Mass., 21, New Bedford 22, Fall River 24, Brockton 25.  
**FLORENCE HAMILTON CO.:** Petersburg, Ill., Dec. 18-21.  
**FLOY CROWELL CO.:** Glens Falls, N. Y., Dec. 16—week; Cohoes 23—week.  
**FREDERICK WARDE:** Chattanooga, Tenn., Dec. 18, Nashville 19-21.  
**PAT MEN'S CLUB CO.:** Yonkers, N. Y., Dec. 23, Newburg 25, Danbury, Ct., 26, New Haven 28, Bridgeport 29—week.  
**FRANCESA REDDING CO.:** Carbondale, Pa., Dec. 16—week; York 23—week.  
**FOGITIVE CO.:** Bridgeport, Ct., Dec. 16-18, Providence, R. I., 23—week; Wilmington, Del., 30—week.  
**FRANK DANIELS CO.:** Chicago Dec. 16—two weeks.  
**FREDERICK LORANGER CO.:** Angola, Ind., Dec. 18, 19, Waterloo 20, 21.  
**FRANK CHANFRAZ:** Boston Dec. 16—week; Waterbury 23, Springfield 25, Chicopee 26.  
**GUILTY WITHOUT CRIME CO.:** Cincinnati, O., Dec. 16—week; Shelbyville, Ind., 23, Evansville 25, Terre Haute 26, Indianapolis 27, Galesburg 28.  
**GRAY-STEVENS CO.:** Canton, O., Dec. 19-21, Wheeling, W. Va., 23-25, Cincinnati 30—week.  
**GRIMSHAW-DAVIES CO.:** Winnipeg, Dak., Dec. 16—week.  
**GOWANO-MOHAWK CO.:** N. Y. City Dec. 16—week; Northampton, Mass., 23-25.  
**HATTIE BERNARD-CHASE:** San Antonio, Tex., Dec. 18, 19, Austin 20, 21.  
**HELD BY THE ENEMY CO.:** Wichita, Kas., Dec. 18, Hutchinson 19, Topeka 20, Lincoln 21, Kansas City, Mo., 23—week.  
**HOLE IN THE GROUND CO.:** Cleveland Dec. 23—week.  
**HE, SHE, HIM HER CO.:** Vickburg, Miss., Dec. 18, Jackson 19, Natchez 20, Baton Rouge, La., 21, New Orleans 23—week.  
**HELD BY THE ENEMY (Gillette's) CO.:** East Claire, Wis., Dec. 18, La Crosse 19, Oshkosh 20, Springfield 21, Omaha, Neb., 23, 24, St. Joe 25, 26, Leavenworth, Kas., 27, Atchison 28, Kansas City 30—week.  
**HANS THE BOATMAN CO.:** San Francisco Dec. 9—two weeks.  
**HILARIOUS CO.:** Cedar Rapids, Ia., Dec. 18, Des Moines 19, Marshalltown 20, Kansas City 23—week; Peoria 19, Pt. Scott 21, Springfield, Mo., Jan. 1, Joplin 2, Webb City 3, Pittsburg, Kas., 4.  
**HARDIE-VON LEHN CO.:** Philadelphia Dec. 16—week; Baltimore 23—week.  
**HELL IS SLAVERY CO.:** Chicago Dec. 16—week.  
**HUNTLEY-HARRISON CO.:** Laredo, Tex., Dec. 16—week.

**HOLDEN COMEDY CO.:** Valparaiso, Ind., Dec. 16—week; Coldwater, Mich., 23—week; Jackson 30—week.  
**IN THE RANKS CO.:** Montreal, Can., Dec. 16—week; Toronto 23—week.  
**IVY LEAF CO.:** Milwaukee, Wis., Dec. 16—week; Chicago 23—week.  
**IDA VAN CORTLAND CO.:** Hamilton, Ont., Dec. 16-18, Port Huron, Mich., 23—week.  
**JENNIE CALEF CO.:** Sedalia, Mo., Dec. 19, 20, Nevada 21, Lamar 23, Springfield, Mo., 24, 25.  
**JANAUSSCHEK:** Bridgeport, Conn., Dec. 23, 25, Albany, N. Y., 26-Jan. 1, 2, J. 6-8.  
**J. K. EMMETT CO.:** Jersey City, N. J., Dec. 16-18, Elizabeth 23, Orange 24, Plainfield 25, Harrisburg 26, Altoona 27, Wheeling 28, Parkersburg 29, Portsmouth 30, Maysville, Ky., Jan. 1, Lexington 2, Frankfort 3, Bowling Green 4.  
**JEFFERSON-PLOWMEN CO.:** Baltimore, Md., Dec. 16—week.  
**JOHN DILLON CO.:** Bonham, Tex., Dec. 18, Paris 19, Sherman 20, Tyler 21, Waco 25.  
**J. B. POLK CO.:** Montreal, Can., Dec. 16—week; Binghamton, N. Y., 28; Elmira 29, Hornellsville 31, Bradford, Pa., Jan. 1.  
**J. J. DOWLING CO.:** Chicago Dec. 16—week; Detroit 23—week; Baltimore 23—week.  
**JULIA MARLOWE:** Hartford, Ct., Dec. 23-25; New Haven 26; Syracuse 30—week.  
**J. H. WALLICK CO.:** Brooklyn, N. Y., Dec. 16—week.  
**JOHN A. STEVENS CO.:** Paterson, N. J., Dec. 16-18.  
**JOSEPH MURPHY:** Marshalltown 1a, Dec. 17, Des Moines 18, Omaha, Neb., 19-21, Kansas City, Mo., 23—week; Leavenworth 30-Jan. 1, Lawrence 2, 4.  
**KINDERGARDEN CO.:** Troy, O., Dec. 16, Middlebury 19, Hamilton 20, Piqua 21.  
**KENDALIS:** Boston, Dec. 9—two weeks.  
**KATHIE PUTNAM CO.:** Missoula, Mont., Dec. 18, Philipsburg 19, Anaconda 20, 21, Butte 23—week; Helena 26—week.  
**LONDON GAIETY CO.:** New York City Dec. 10—indefinite.  
**LOVING IN NEW YORK CO.:** East Saginaw Mich., Dec. 16-23.  
**LATER ON CO.:** New York City 16—week.  
**LITTLE LORD FAUNTLEROY CO.:** St. Paul Minn., Dec. 16-18, Minneapolis 19-21, Chicago 23—week.  
**LITTLE LORD FAUNTLEROY CO.:** New Orleans Dec. 16—week; Galveston, Tex., 23-25, Houston 26, San Antonio 27-31.  
**LITTLE LORD FAUNTLEROY CO.:** N. Y. City Nov. 25—indefinite.  
**LITTLE LORD FAUNTLEROY CO.:** Keokuk, Ia., Dec. 18, Oskaloosa 19, Des Moines 20, 21, Marshalltown 23, Cedar Rapids 24, Burlington 25, Muscatine 26, Davenport 27, Dubuque 28.  
**LIZZIE EVANS CO.:** Baltimore, Md., Dec. 16—week; Washington, D. C., 23—week.  
**LILLIAN LEVY CO.:** Rome, Ga., Dec. 18, Anniston, Ala., 19, Chattanooga 20, Bowling Green 21, Evansville 22, Decatur 25, Bloomington, Ill., 27, Peoria 28.  
**LOST IN LONDON CO.:** Roanoke, Va., Dec. 16—week.  
**LEGAL WRECK CO.:** Columbus, Md., Dec. 16—week; Buffalo 23—week; Utica 30-Jan. 1, Holyoke 23, Springfield 24, Decatur 25.  
**LEONZO BROS.:** Baltimore, Md., Dec. 16—week.  
**LESLIE DAVIS CO.:** Brenham, Tex., Dec. 18, 19; Bryant 23, 24, Waco 25, 26.  
**LITTLE TRAMP CO.:** Philadelphia, Pa., Dec. 16—week.  
**LEWIS MORRISON:** Cleveland, O., Dec. 16—week; Erie, Pa., 20, New Castle 26, Titusville 27, Bradford, Pa., 28; Philadelphia 30—week.  
**LOUIS JAMES:** Chicago Dec. 16—week; Pulman 23, Bloomington 24, Decatur 25.  
**MORA CO., LYNN, MASS.:** Dec. 16—week; Birmingham 23—week; Waterbury 23—week.  
**MARIE HUBERT PROHMAN:** Jersey City, N. J., Dec. 16—week.  
**MORTIMER COMEDY CO.:** Lake City, Fla., Dec. 18, Ocala 19, Leesburg 20, Tampa 21, Boston 23, Kissimmee 24, Orlando 25, Sandford 26, Palatka 27, St. Augustine 30, 31.  
**MINNIE MAIDEN:** Helena, Mont., Dec. 17, Fargo, Dak., 16; St. Paul Minn., 23—week; Minneapolis 30—week.  
**MIDNIGHT BELL CO.:** Boston Dec. 16—two weeks.  
**MYRA GOODWIN CO.:** Buffalo, N. Y., Dec. 16—week.  
**MISTAYER-VAUGHN CO.:** Brooklyn, N. Y., Dec. 16—week.  
**MACLEAN-PRESCOTT CO.:** Montgomery, Ala., Dec. 19, Birmingham 20, 21, Anniston 23, Gadsden 24, Chattanooga, Tenn., 25, 26, Atlanta, Ga., 27, 28, Macon 30, Augusta Jan. 1, Columbia, S. C., 2, Charleston 3, 4.  
**MCKEE RANKIN CO.:** Denver, Col., Dec. 16—week.  
**MAGGIE MITCHELL CO.:** Philadelphia Dec. 16—week.  
**MCCARTHY'S MISFITS CO.:** Kansas City, Mo., Dec. 15—week.  
**MONTIE CRISTO (FRANK LINDON'S) CO.:** Indianapolis, Ind., Dec. 16—week; Washington, Pa., 22-24, Martin's Ferry, O., 25-27, Rochester, N. Y., 30—week.  
**MURRAY-MURPHY CO.:** Jacksonville, Ill., Dec. 18, Springfield 19, Bloomington 20, Goldsboro 21, Burlington 23, Ft. Madison 24, Quincy 25, Keokuk 26.  
**MONTIE CRISTO (O'Neill's) CO.:** Pittsburgh, Pa., Dec. 16—week.  
**MURKIN CO.:** Kansas City, Mo., Dec. 16—week; Parsons 13, Pt. Smith, Ark., 24, 25, Little Rock 27, 28, Helena 30, Pine Bluff 31.  
**MME. NEUVILLE:** Martinsburg, W. Va., Dec. 18.  
**MILTON NOBLES:** Laramie, Wyo., Dec. 18, Cheyenne 19, Grand Island, Neb., 21, Omaha 23, Newton, Ia., 24, Davenport 25, Chicago 26—week.  
**MARIE WAINWRIGHT:** N. Y. City, Dec. 16—four weeks.  
**NELLIE FREE CO.:** Columbus, Ind., Dec. 18, Madison 19, Franklin 21.  
**NELLIE McHENRY CO.:** Texarkana, Kas., Dec. 18, Hot Springs 19, Little Rock 20, St. Louis 23—week.  
**NOBLE OUTCAST CO.:** Marysville, Kas., Dec. 18, Washington 20, Belleville 21, Beloit 23, Concordia 24, Clay Centre 25.  
**NEIL BURGES:** N. Y. City Nov. 16—indefinite.  
**NAT GOODMAN CO.:** Philadelphia, Dec. 23—two weeks.  
**NATIONAL GAS CO.:** Columbus, O., Dec. 16—week; Boston 23—week.  
**NEW YORK THEATRE CO.:** Keyser, W. Va., Dec. 16-18, Piedmont 19-21.  
**N. S. WOOD:** Cleveland, O., Dec. 16—week.  
**NEWTON BEERS CO.:** Pine Bluff, Ark., Dec. 18, Arkansas City 19, Greenville, Miss., 20, 21, Vicksburg 23, 24.  
**ON THE FRONTIER CO.:** Philadelphia, Dec. 16—week; Baltimore 23—week; Albany 30—week.  
**OLD HOMESTEAD CO.:** Chicago Dec. 16—week; Milwaukee, Wis., 23—week; Grand Rapids 30, 31, Muskegon, Jan. 1, Bay City 2, East Saginaw 3, Flint 4.  
**OLD JED PROUTY CO.:** Lowell, Mass., Dec. 16-25, Springfield 26, Holyoke 27, New Britain, Ct., 28, Boston 30—week.  
**OUR PLAT CO.:** Lowell, Mass., Dec. 18, Springfield 10, Hartford, Ct., 20, New Haven 21.  
**ONE OF THE FINEST CO.:** York, Pa., Dec. 18, Hanover 19, Lancaster 20, 21, Shamokin 23, 25, Alaland 25, Port Jervis 1, N. Y., 27, Newburgh 28, Cohoes, Jan. 1, Brooklyn 6—week.  
**OLIVER BYRON CO.:** Philadelphia, Dec. 16—week; N. Y. City 30—week.  
**ONE OF THE BRAVEST CO.:** Wallingford, Ct., Dec. 18, Yonkers, N. Y., 19, Wallman 20, Cohoes 21, Schenectady 22, Troy 23, 25, New Haven, Ct., 26-28.  
**ONLY A FARMER'S DAUGHTER CO.:** Greenville, S. C., Dec. 18, Spartanburg 20, Asheville, Ala., 21, Knoxville, Tenn., 23, Chattanooga 24, Rome, Ga., 25, Atlanta 26, Columbus 27, Americus 28, Thomasville 30, Jacksonville 31.  
**OUR GERMAN WARD:** McKeansport, Pa., Dec. 18, Bradford 19.  
**P. F. BAKER CO.:** Little Rock, Ark., Dec. 18, Hot Springs 24, 25, Texarkana 26.  
**Possible Case CO.:** Sherman, Tex., Dec. 21.  
**PATTI ROSA CO.:** Chicago Dec. 23—week; St. Louis 30—week.  
**PAT ROONEY CO.:** Rochester, N. Y., Dec. 16—week.  
**PEOPLE'S THEATRE CO.:** Archibald, Pa., Dec. 16—week; Avoca 23—week.  
**PAYMASTER CO.:** Toronto, Can., Dec. 16—week.  
**PAUL KAUFMAN CO.:** St. Louis Dec. 23—week; Louisville 30—week.  
**PECK'S BAD BOY CO.:** Omaha, Neb., Dec. 18, Lincoln 19, Falls City 20, Atchison 21.  
**ROGER LA HORTE CO.:** Philadelphia, Pa., Dec. 9—two weeks.  
**Rosina Vokes CO.:** St. Paul, Minn., Dec. 19—week.  
**ROSSINI VOKES CO.:** St. Paul, Minn., Dec. 19—week.  
**ROYAL PASS CO.:** New Orleans, Miss., Dec. 23—week.  
**REUBEN GLUE CO.:** Philadelphia Dec. 16—week; Baltimore 23—week; Lancaster, Pa., 24, 25, Columbus 26, Huntington Jan. 1, Greensburg 2, Connellsville 3, McKeesport 4.  
**ROLAND REED CO.:** Lynchburg, Va., Dec. 18, Knoxville, Tenn., 19, Atlanta, Ga., 20, 21.  
**ROYCE-LANSING CO.:** Shreveport, La., Dec. 18, Vickburg, Miss., 20-21, Natchez 22, Canton 23, Aberdeen 25, West Point 26, Starkville 27, Columbus 28, Anniston, Ala., 29, Clarksville 31, Rome, Ga., Jan. 1, Atlanta 2.  
**ROBERT MANTELL CO.:** Providence, R. I., Dec. 16—week.  
**ROYAL PASS CO.:** N. Y. City Dec. 16—week; Lawrence, Mass., 20, Lowell 21, 22, Providence 23, R. I., 23—week.  
**RAG BABY CO.:** St. Joseph, Mo., Dec. 18, Atchison, Kas., 19, Topeka 20, Kansas City, Mo., 23—week.  
**ROSE COGHLAN CO.:** Toronto, Can., Dec. 16—week; Detroit 23-Jan. 1, Chatham, Ont., 2, London 3, Hamilton 4.  
**RHEA:** Bath, N. Y., Dec. 18, Birmingham 20, 21, Scranton, Pa., 22, Ithaca, N. Y., 2

## UNCONSIDERED TRIFLES.

The new commandant at West Point is a tremendously tall man. The first time he appeared at drill he was accompanied by a remarkably small sergeant. This made the boys stare.

But when the tall man piped forth his first command, and the tiny sergeant caught it up and roared it out in the voice of a giant, the boys laughed all down the line.

The result was that all the seniors went on guard duty, and now the commandant, who lost his voice on the plains, gives his orders by bugle, as the Prussians do. This, at least, is a cadet's account of the change.

That the voice should fit the man is certainly the common expectation, and an incongruity between the person and his pipe borders perilously upon the absurd. Sometimes, however, it is in a man's form. Kyrie Bellew, in whom the appearance of effeminity amounts almost to a crime, has an unexpectedly manly and agreeable voice, and while it is still echoing makes one forgive him much.

Wilson Barrett, on the other hand, has all the attributes of manliness in physique, physiognomy and manner, but not in voice.

As we listened to him in Chatterton, we tried to discover in what lay this anomaly. It is not in volume, nor in timbre. But certainly there is a feminine note in his throat, and due, it seemed to me, to his manner of delivering sound by means of consonants rather than vowels.

This is a species of particularity essentially old-maidish, and by no means goes with Mr. Barrett's robust physique. To me this discrepancy makes Wilson Barrett unsympathetic, and, although Collins Sturtevant makes me to know one must speak for one's self, he can't but fancy it must affect others in the same way, and that it would be wise for Mr. Barrett to eradicate it.

To illustrate more agreeably this point, how perfectly Charles Wyndham's voice suits him, from the grave depths of David Garrick and through the breezy, cheerful notes of The Headless Man, a range certainly wide enough. There are men with more musical voices—voices of better quantity, perhaps; men with voices more distinctly personal, but none, since the days of Charles Thorne, so essentially and so ideally manly.

The voices of the English-women here are more than disappointing. We have always taught and have consented to believe that Englishwomen have fuller, richer, better modulated and better hung voices, as it were, than American women. The oxygen of our air dries up the voice, while the moist atmosphere of Great Britain, as Silas Wegg would say, "Mellows the organ."

This does not appear among the English-women now populating this town. Miss Mary Moon's voice is high pitched and usually seems to be under an hysterical strain. Nor have any of Mr. Wyndham's company of women voices that in any sense correspond to the American ideal of the English voice. Nor does Mr. Barrett's company, in this respect, furnish anything worthy of emulation.

Women do copy one another's voices, either intentionally or unconsciously. No woman at Daly's is able to understand the infection of the Rehan voice. How quickly Edith Kingdon caught it, and mighty well, too. Go and listen to that pretty young thing Isabel Irving and then to Sara Chalmers, and observe how the Rehan note pervades each voice according to its peculiar timbre.

It is inconceivable how managers will permit some voices on the stages which they command. There is nothing that so irritates the nerves of an audience as a disagreeable voice. There is a young miss in The County Fair who is permitted to practice an excruciating voice on the seats and to create for herself enemies when with admonition and a little training she might win friends.

Speaking of voices, I heard a pertinent criticism on The Charity Ball the other day in a borscht. It was a fine-looking, opulent-looking man who spoke. "How does it happen," he said, "that the elderly Beggs has such a ringing young voice when he sings?"

This is one of the unconsidered trifles that theatre-goers trying to lose themselves in the play are sure to stumble over.

In every boarding-house there is always some source of information. This is usually a New Yorker; the other people are from New England, the South and West, thirsting for knowledge of the town. The temptation is consequently great for the dispenser who, no matter what is put forth, stands ready to deliver at all hazards.

For the last week I have been finding respite in a boarding-house. The conversation is held at table, and the two unmentionable topics are the stage and newspapers. It was in listening to these that in two sittings I have been able to collect the following theatrical information:

Sophia, when he supported Miss Dauvray, always wore a red wig. Now he plays Cleopatra in his own blonde hair.

When Booth made his splendid revival of Julius Caesar at Booth's Theatre, with Bangs



and E. L. Davenport, Lester Wallack played Cassius.

Fanny Davenport is an adopted child of E. L. Davenport. May Davenport, who used to play with Mr. Daly, has left the stage. She married a young Spaniard, but Lillian Davenport is still singing. *WYLDE THYME.*

## EMMA TUROLA, VOCALIST TO HIS IMPERIAL MAJESTY, THE EMPEROR OF AUSTRIA,

Writes.—The SODEN MINERAL PASTILLES have a most excellent effect upon my voice, when out of order; they act also most beneficially upon the whole system, so that I use the SODEN MINERAL PASTILLES constantly, and strongly recommend them to my friends.

By all Druggists at 25c. and 50c. a box.—*Cos.*

## NEW YORK THEATRES.

## UNION SQUARE THEATRE.

UNDER THE MANAGEMENT OF J. M. HILL.

Permanent Attraction.

NEIL BURGESS.

NEIL BURGESS.

THE COUNTY FAIR.

THE COUNTY FAIR.

Second Season in New York.

Evenings, 8:15. Matinee—Saturday, 2.

## MADISON SQUARE THEATRE.

A. M. PALMER, Manager.

AUNT JACK.

Produced by an original comedietta,  
A MAN OF THE WORLD.

Evenings at 8. Saturday matinee at 2.  
Special matinees of LITTLE LORD FAUTLERROV,  
Tuesday, Wednesday, Thursday and Friday. The best cast  
ever given this play in New York.

## CASINO.

RUDOLPH ARONSON, Manager.

Evenings at 8.

Matinee Saturday at 2.

Admission 50 cents.

Seats reserved two weeks in advance.

Houses packed at every performance.

ERMINIE.

ERMINIE.

Witnessed by over two million people since its first performance.

## LYCEUM THEATRE.

DANIEL FRIMAN, Manager.

Broadway and 33d Street.

Evenings at 8. Saturday matinee at 2.

## PALMER'S THEATRE.

Broadway and 39th Street.

Evenings at 8. Saturday matinee at 2.

MR. MANSFIELD

IN KING RICHARD III.

Matinee next Saturday, Dec. 18, NORA.

Thursday matinee, Dec. 26, RICHARD III.

## HARLEM OPERA HOUSE.

OSCAR HAMMERSTEIN, Sole Owner and Manager.

Every evening and Saturday matinee.

EDWIN BOOTH—HELENA MODJESKA.

Monday, Dec. 23—Three nights only and Christmas matinee—FANNY DAVENPORT IN LA TOSCA.

## GRAND OPERA HOUSE.

LEONARD HARRIS, Mrs. T. H. PARSONS.

Resumed Seats, Orchestra Circle and Balcony, etc.

WM. A. BRADY'S AFTER DARK.

MATINEES—WEDNESDAY AND SATURDAY.

Next week—a new production—MY JACK.

## R. JACOB'S THIRD AVENUE THEATRE.

Corner 8th Street.

The Popular Theatre of New York. Seating capacity, 2,400.

Matines—Monday, Thursday and Saturday.

Prices, 25c., 35c., 50c., 75c., and \$1.

THIS GO-WON-GO MOHAWK.

THE INDIAN MAIL CARRIER.

Dec. 29—HARBOR LIGHTS.

## STAR THEATRE.

BROADWAY, corner 12th Street.

AUTHOR'S MATINEE.

Thursday, Dec. 19, at 2 p.m.

First Performance in New York of the New Military Comedy.

BY FREDERICK REBEL.

BY HARRY P. MAWSON.

Produced with special scenery and a strong cast. The profession in general is cordially invited. Edward R. Mawson, Manager. Seats now on sale at Star Theatre.

## KOSTER &amp; BIAL'S CONCERT HALL.

22d Street, near 8th Avenue.

The most remarkable success, Fred. Solomon's new burlesque,

YOUNG DON JUAN,

And an entirely new Specialty Programme.

## MATINEES—MONDAY, WEDNESDAY, SATURDAY.

TONY PASTORE'S NEW THEATRE.

Matines—Tuesday and Friday.

DOLL'S MATINEE FRIDAY.

ANOTHER GRAND SHOW.

Haines and Vidor, World's Trio, The Darmois, Neiman, Arthur West, Louise Lyons, The Edisons, Lottie Gilson, Pickett and Mayon, Moore's Educated Dogs.

10,000 Beautiful Dolls given away to the ladies and little girls.

Friday Matines.

## SMOKE

THE

BEST

KINNEY BROTHERS'

LATEST ENGLISH

AND

SWEET CAPORAL

CIGARETTES.

## C.G. GUNTHER'S SONS FURS,

Seal skin jackets, wraps and cloaks,  
Shoulder capes, pelterines, muffs, etc.  
in choice designs, at moderate prices.

Number 184 FIFTH AVENUE.

## "On the Road."

Parties having occasion to travel between NEW YORK and ALBANY, TROY, SARATOGA, SCHENECTADY, UTICA, ROME, SYRACUSE, AUBURN, CAYUGA, CLINTON SPRINGS, CANANDAIGUA, ROCHESTER, BUFFALO, NIAGARA FALLS and the WEST, can best do so by taking the

## NEW YORK CENTRAL

AND

## HUDSON RIVER RAILROAD.

Its stations in New York are most easily reached, and at all other important points it has Union Stations with other lines.

**Fast Time, Elegant Equipment, Low Rates, and Superior Service.**

## THE BEST IS THE CHEAPEST.

For information apply to

M. C. ROACH, General Eastern Passenger Agent,  
413 Broadway, New York.

GEORGE H. DANIELS,  
General Passenger Agent,  
Grand Central Station, New York.

## Vestibuled LIMITED.

CHAUTAUQUA LAKE ROUTE  
BETWEEN  
NEW YORK AND CLEVELAND  
AND  
NEW YORK AND CHICAGO.

## WEST BOUND:

Leave West 23d Street, every day.  
Leave Chambers Street, every day.  
Arrive at Cleveland, next day.  
Arrive at Chicago, next day.

2:25 P.M.  
3:00 P.M.  
10:45 A.M.  
9:00 P.M.

## ERIE

VIA CHICAGO & ATLANTIC RAILROAD.

Leave Chicago, every day.  
Via Chic. & Atl. Ry.

10:15 A.M.  
9:25 P.M.  
5:15 P.M.

VESTIBULED SLEEPING CAR made specially  
for this service is run on this train through to Cleveland.

East bound the Sleeping Car from Cleveland is attached to the Vestibuled Limited at Leavittsburg.

Passengers in both directions enjoy the advantages of the DINING CAR.

I. P. FARMER, Gen. Pass. Agent.

GEO. DEHAVEN, Ass't Gen. Pass. Agent.

THE GIDDY GUSHER PAPERS.  
BY MARY H. FISKE.

(EDITED BY HARRISON GREY FISKE.)

## THIRD EDITION.

AT A REDUCED PRICE.  
Retail, 75 cents. By Mail, 65 cents.

## BOUND IN CLOTH.

FOR SALE BY ALL BOOKSELLERS.  
Or orders may be sent direct to the office of publication.

THE DRAMATIC MIRROR,  
145 Fifth Avenue, N. Y.

## UNION TRANSFER AND STORAGE CO.

121 to 125 East 23d Street.

Telephone Call, 22d Street, 109.

Branch Offices—247 Broadway,  
457 Fourth Avenue, and

129 PARK AVENUE  
Opp. Grand Central Depot.

Large vans for furniture moving,  
city and country. Packing of china and works of art a specialty. Storage for furniture reduced 25 per cent.

DIXIEVILLE, OHIO. *Sixty's Opera House.*  
Population, 5,000; seating capacity, 600; full fire security.  
Attractions wanted for Holidays. WILL GARD, Manager.

EVANSVILLE, IND.

THE GRAND.

Ground Floor. Lighted by Electricity. Seats 1,700. Only first-class theatre in the city.

WE HAVE THE HOUSE—WE DO THE BUSINESS.

WHAT DO YOU SAY TO THIS:

Rice and Dixey's Pearl of Pekin company played to standing room only. ENTIRE HOUSE SOLD BEFORE OPENING DOORS at the following prices: \$2c., 50c., 75c., \$1.

WANTED—GOOD OPERA COMPANY

For two or four weeks' engagement in April or May, to play at popular prices. None but first-class attractions wanted. Send for open time to M. J. BRAV, Jr., Manager.

Now ready to book for season 1889-90.

KLAW & ERLANGER, New York Representatives.

HICKORY, N. C.

ELLIOTT'S GRAND OPERA HOUSE.

WILL BE READY FOR BUSINESS CHRISTMAS WEEK.

Seating capacity 800, with the latest improved folding Opera Chairs. Proscenium boxes above and below, elevated floor throughout. Size of auditorium, 50x50. Size of stage floor, 25x50. Proscenium arch, 16x27. Height above stage floor, 31 ft. The stage is fitted with eighteen (18) complete scenes, with all necessary sets and accessories, comprising 125 pieces. Size of flats, 10x24. Ample dressing-rooms, all modern improvements, electric light, call-bells, speaking-safes, auditorium elaborately decorated in Renaissance French and Allegory.

Patronage resources, 7,000. Size of city, 2,000. Finest and best-equipped House in the State.

Hotel accommodations, Hickory Inn, the Gem of the South.

Wanted First-class Troupes Only, on percentage or a certainty.

D. W. SHULER, Manager.

MOUNT MORRIS, N. Y.

*Seymour Opera House.*

Thirty-five miles on main line from Rochester. First-class show town. Share or retain.

NORMAN A. SEYMORE, Proprietor.

WELLSVILLE, NEW YORK.

Baldwin's Theatre.

To managers of strictly first-class companies: Wellsville is on main line of the N. Y. L. & W. R. R., twenty-seven miles West of Hornellville. Population, 5,000. Good hotel accommodations. Great town for one night. Beautiful new theatre just dedicated by Gustave Frohman. Ground floor. Capacity, 800. Booking only three attractions a month. Good open time after Dec. 1. Address F. B. CHURCH, Manager.

WELLSVILLE, O. *Groper Opera House.*  
W. D. WADE, Manager.  
Have good open time for first-class attractions. Just received fine new scenery from Souman and Landis.  
Capacity, 1,000.

Hotels and Boarding-Houses.

AUGUSTA, GA. *Augusta Hotel.*  
Comfortable rooms; well-furnished table; satisfaction guaranteed; rates lower than any hotel in the city; Mission on file.  
Address B. S. DOOLITTLE, Proprietor.

CHICAGO, ILL. *TREMONT HOUSE.*  
The Palace Hotel.  
JOHN A. RICE & CO.  
Prices, \$2.00 to \$5.00 per day. Special rates made by the week. Rooms, single or en suite, with and without baths. The patronage of first-class theatrical people solicited.  
MRS. JOHN A. RICE, Manager.

NEW YORK CITY. *Putnam House.*  
Rooms from 50c. European Plan. Fourth Avenue, corner 28th Street.

NEW YORK CITY. *THE ALBION.*  
102 WEST 44TH STREET.  
Convenient to all theatres and elevated station. Two vacancies at \$50 and \$100—latter very handsome double apartment on ground floor. Apply to Janitor.

PHILADELPHIA, PA. *The Morgan House.*  
525 South 6th St. First-class professional house in every respect. Terms moderate. Will contract for large companies.

RICHMOND, VA. *New Hotel.*  
The Palms.  
CHARLES E. STRAUSS, MANAGER.

European plan. Rooms with Private Baths. Cuisine unsurpassed. A long-felt want: amply supplied. Handsome Bar and Billiard Parlors in the Elevator and electric bells.  
THE TRAVELING PUBLIC INVITED.

Alice Chapin. *Mrs. Van Streck in Aunt Jack.*  
England.  
Address her representative in America, Mr. E. F. Cole, 2, 0 Box, 1400, New York.

FANNY DENHAM ROUSE. *As Mrs. McTuttle, the Mother-in-Law.*  
Mother-in-Law company.

H. PRICE WEBER, Manager Boston Comedy Co. 18th season. Organized May 24, 1874. Permanent address August, Mr. or 202 Washington Street, Boston, Mass.

JAMES L. CARHART. *With Boston Theatre Maskind Co.*  
Season 1889-90.

KATE SINGLETON. *As Mrs. Buzzard, in In the Ranks Company.*  
311 East 45th Street, or MIRROR.

LIZZIE EVANS. *Starring in THE BUCKEYR.*  
C. H. CALLAHAN, Manager.  
Address 65 Irving Place, New York.

Laura Burt. *109 West Thirty-third Street, New York City.*

MARIE HILFORD. *Under management of Will A. Courtland.*  
En route.

ROBERT PATON GIBBS as JEAN DE LUSSAC  
in Hands Across the Sea.  
Address MIRROR.

TO MEMBERS OF THE PROFESSION PASSING through Baltimore.—Mr. H. W. Roseland, 236 N. Charles Street, given Systematic Massage Treatment. Methodical Muscle Exercise. Swedish Movement. Health Gymnastics. Athletic Exercise given. Each client treated privately. Appointments solicited.

Clara Louise Kellogg

Will commence her Spring Tour on

FEBRUARY 24, 1889.

Appearing in Concert selections and acts of grand opera, II Trouvatore, Faust, La Favavita, Rigoletto, Martha, given in full costume and stage setting.

CARL STRAKOSCH, Manager,  
Steinway Hall, New York.

Frank Roberts

AND

ELIZABETH GARTH.

Late DEAREST, LITTLE LORD FAUNTLEROY.

Address MIRROR.

Palmer Collins  
As SIMON CLEGG and DICK MARKLAND  
in The World Against Her.

Eva Mountford.

Season 1889-90. LEADING SUPPORT John A. Stevens'

WIFE FOR WIFE CO.

Address MIRROR.

Edwin Booth.

Letters may be addressed

THE DRAMATIC MIRROR.

Neil Burgess

15

THE COUNTY FAIR.

Under the management of

DAVID TOWERS.

Address Union Square Theatre.

Selena Fetter.

215 W. 23rd STREET.

Kathryn Kidder.

Address North Evanston, Ill.

Geo. H. Adams.

Is HE, SHE, HIM, HER & go?

Is it?  
WALL, I GUESS YAAS!

Alfred Young.

JUVENILES.

Open for Engagements in New York and Vicinity.  
Residence, No. 635 Carlton Avenue, Brooklyn.  
New York address, American Academy of Dramatic Arts,  
office No. 22 East 23rd Street, N. Y. City.

Miss Johnstone Bennett

VICTORIA HOTEL, N. Y.

Maud White.

As COLLIE, with

J. K. EMMET.

Miss Ada Glasca.

FELISA in KING'S FOOL.

Conrad's Opera Company.

William Friend.

Singing, Character and Low Comedian.

Engaged with Miss Annie Pixley, — Season '89 and '90.

Eleanor Tyndale.

CONSTANCE HAVERILL

in

SHENANDOAH.

En Route Address Gustave Frohman, 19 East 23rd St.

Mr. Jesse Williams

Has Returned from Europe

and resumed his lessons in Vocal Culture, Deep Breathing, Vocal Formation, Tone Production and the Art of Singing in English. Address 244 Sixth Avenue, New York.

Maude Flint.

TALENTED CHILD ACTRESS.

MRS. E. OWEN-FLINT,

Emotional and Comedy Leads. AT LIBERTY.

Address care NEW YORK MIRROR.

Miss Daisy Andrews,

With Aldridge and Rich's

WAGES OF SIN CO.

"A splendid Julianne Blodgett. She is full of that brightness and vivacity which is required to make the role a success."—Montreal Herald.

Ben Lodge.

Care 5 A's, 43 West 23rd Street, New York.

Miss St. Quinten.

THREE YEARS WITH AUGUSTIN DALY.

COMEDY and OPERA.

Address MIRROR.

J. C. Callahan.

FANNY DAVENPORT CO.

Tom Ricketts.

DUVAR.

En route.

G. Stuart Brodock.

Permanent address, Rome, N. Y., or THE MIRROR.

Mrs. Emma Waller,

ACTRESS AND ELOCUTIONIST.

Prepares ladies and gentlemen for the stage, and coaches stars, amateurs and others in special characters.

Successful pupils: The Misses Maud Harrison, Margaret Mather, Kathryn Kidder, Louise Thorndike, Cora Tanner, Selina Fetter, Stella Weston, etc.

261 WEST 21ST STREET, NEW YORK.

Miss Emma Jones Ince.

(MRS. JOHN E. INCE.)

With Rice and Dixey's Seven Ages.

Season 1889-90.

Address MIRROR.

Virginia Harned.

Engaged as

LEADING LADY

With Still Alarm Company.

Fanny Davenport.

Second Season

LA Tosca.

Continued and Triumphant Success

A SELECTED COMPANY

Headed by MELBOURNE McDOWELL.

Wilton Lackaye.

Address MIRROR.

Maida Craigen.

BOOTH-MODJESKA CO

A. F. BUCHANAN.

ENGAGED. THE PRINCE AND THE PAUPER.

Address DRAMATIC MIRROR.

Florine Arnold.

AT LIBERTY.

LATE STARRING IN HER HUSBAND. Emotional and Ingenue Roles.

Permanent address, 251 Winchester Ave., Chicago, Ill.

Amy Ames.

AT LIBERTY.

Address Simmonds and Brown.

Miss Emma R. Steiner.

MUSICAL DIRECTOR AND COMPOSER. Orchestrations for sale or rent.

Address Steinway Hall, New York.

</

## GILBERT AND SULLIVAN

NEW OPERA SEASON.

THE  
**GONDOLIERS**  
 PRESENTED BY  
*R. D'OYLY CARTE'S  
 OPERA COMPANY*

UNDER THE MANAGEMENT OF

**MR. JOHN STETSON.**

OPERATIC ARTISTS of recognized ability who desire engagements can apply immediately to the undersigned. Manager of Theatre, EAST OF PITTSBURG, will please send open dates after JANUARY 6, 1890, to

EDWARD E. RICE, 1267 Broadway, New York.

**H. C. MINER'S FIFTH AVENUE THEATRE.**

A few weeks open commencing May 1, 1890, also during the season of 1890-91.

**NONE BUT FIRST-CLASS ATTRACTIONS NEGOTIATED WITH.**

Address all communications to H. C. MINER,

People's Theatre, New York.

(Cable Address "Zeta.")  
This will be one of the handsomest theatres in New York City when the extensive alterations are finished and the new plush velvet upholster chairs placed in the auditorium.**Providence Opera House,**

PROVIDENCE, R. I.

ROBERT MORROW, PROPRIETOR AND MANAGER.

**THE ONLY HOUSE**

IN THE CITY

Playing First-class Attractions

A FEW LATE DATES OPEN.

Now Booking Season 1890-91.

APPLY EARLY.

ROBERT MORROW,  
P. O. Box, 977.**Metropolitan Opera House**

ST. PAUL, MINN.

TO CHILDREN. Come and see the grandest and most interesting shows ever presented in St. Paul.

**GRAND OPERA HOUSE.**

MINNEAPOLIS.

Time now filling for Season 1890-91.

Address L. E. SCOTT, St. Paul, Minn.

J. P. CONKLIN, Minneapolis, Minn.

**Quick! A Bargain for Cash.**  
SALE OR ROYALTY.

**RUNNING WILD.**

MUSICAL FARCE-COMEDY.

The play will be produced in New York City, Boston, Philadelphia, and other cities. It is a musical comedy, written originally for the stage, and is to be played for some time to come.

CHARLES T. VINCENT, Author &amp; Green Wilson, etc.

32 East 14th Street, New York City.

**SECOND AMERICAN TOUR.****Wilson Barrett**

AND HIS

Complete London Company.

FIFTH AVENUE THEATRE, New York, Nov. 4-6.

CLARK S. SANBORN, Manager.

Frank Murray, Business Agent.

**NOTICE TO MANAGERS.**

All Managers of Theatres are hereby notified that

**ANNIE PIXLEY**

will be produced in New York City.

M'LISS,

and that in the event of offering any production of M'LISS in their theatres they will be guaranteed the full extent of the law.

ROBERT FULFORD.

PHIL. S. GREINER

THE BAD BOY,

Supported by an excellent company, under the management of ERICK AND LANDFAIR.

The L. D. MITCHELL XYLOPHONES, Banister, etc., are used by the best players.

**SPECIAL NOTICE!**

THE NEW DOMESTIC COMEDY-DRAMA-IN FOUR ACTS



THE ORIGINAL **THREE WEEKS OF**  
**Union Square Grand Success**  
 THEATRE CAST.

**WHAT THE PRESS SAYS:**

THE NEW YORK WORLD—Ferncliff will become popular. General Sherman, who occupied one of the stage boxes, enjoyed the play greatly.

LOUISVILLE COURIER-JOURNAL—Ferncliff is the most thrilling and artistic comedy-drama seen here since the production of Jim the Penman, exceeding in dramatic interest even Held by the Enemy.

Would like to hear from Managers of First-Class Theatres who have open time for the remainder of the season. Also for season 1890-91. Address all communications to

C. A. BURT, JR., Business Manager.  
Care of KLAU AND ERLANGER, 25 W. 30th Street.

**WHAT THE PRESS SAYS:**

NEW YORK TRIBUNE—Ferncliff has drawn enough people to the Union Square Theatre to make the "Standing Room Only" sign necessary several times.

ST. LOUIS GLOBE - DEMOCRAT — Ferncliff, one of the prettiest, most delicately woven plays ever written. Superior to Jim the Penman and Held by the Enemy.

**SPECIAL NOTICE.****H. R. Jacobs' Main Booking Office, 25 West 30th Street.**

Booking ONLY high-class attractions at Standard Prices. Now Booking for season of 1890-91. All communications please address to H. R. Jacobs, as above, or apply personally.

**CRITERION THEATRE,**

FULTON STREET, NEAR GRAND AVENUE.

**THE PARLOR THEATRE OF BROOKLYN.**

Playing First-class Attractions Only; we are satisfied that good attractions can play to good houses. Look at the list of Companies that have played this season so far, and that are already booked: Minnie Maddern, Henry Lee, "Spectre," "Kirk's Mystery," Charlie Newell, Thomas' Open Co., Monroe and Rice, Clara Moore, James A. Herne, J. B. Duke, George Wilson, and others.

Rooms 200, 210, and 220. Minimum, \$10, \$12, and \$15. At these prices we can play on the week \$5,500.

Open late in January, February, March and April. Opera, Farce-comedy and Minstrels specially invited.

GEO. E. GOUCE, Business Manager. HOWARD A. KNUDSON, Manager.

PLAYS REHEARSED.	J. W. SHANNON and FRED WILLIAMS'	ARTISTIC DESIGNS and Working Models for SCENERY
PLAYS REVISED.	BUREAU OF STAGE MANAGEMENT AND DRAMATIC LITERATURE.	ORIGINAL SKETCHES of COSTUMES.
PLAYS TRANSLATED.	Broadway Theatre Building, Rooms 11 & 12.	In this department we have secured the assistance of eminent artists.
PLAYS WRITTEN TO ORDER.	THE BUREAU offers unequalled facilities to Managers, Actors and Authors, in all matters relating to preparation and production of plays.	

"THE LARGEST AND MOST IMPORTANT ORGANIZATION THAT TRAVELS THIS SEASON IS THE EMMA JUCH GRAND ENGLISH OPERA COMPANY."—New York World, August 25, 1890.

**The Emma Juch**  
**GRAND ENGLISH OPERA COMPANY.**

UNDER THE DIRECTION OF CHARLES E. LOCKE.

NO.	ONE HUNDRED ARTISTS	100
20	REPERTOIRE OF TWENTY OPERAS	20
30	THE EMMA JUCH OPERA ORCHESTRA	30
40	THE EMMA JUCH OPERA CHORUS	40

The entire plant of the American and National Opera Companies, supplemented by elaborate new scenery, costumes, properties and electrical effects, enables the management to present the repertoire in a manner never before excelled.

J. CHARLES DAVIS, Associate Manager, 1145 Broadway, New York.

**BARGAINS IN BOOKS**

Special inducements offered just now in a desirable assortment of Standard Miscellaneous Books. Send for catalogue or call on

JOHN R. ANDERSON CO.,

150 Nassau St., Room 1, and 843 Broadway (near 14th St.) New York.

N. B.—All of Alden's publications at reduced prices.

**LOUISE LITTA****AS MADCAP MIDGE**

CHARLES E. FAWCETT.

Alfred Publishing Co., Open Catalogue, London, England.

**\$500 in Prizes**

The Ledger Job Printing Office

OF

PHILADELPHIA.

Will give this amount in cash prize, for an ORIGINAL DESIGN of a

**SHOW BILL FOR THE WORLD'S FAIR**

to be held in 1892. The competition will be open to ANY ARTIST in the United States.

Parties wishing to compete should apply for specifications addressing all communications in reference to the matter, to

THOS. G. DANDO,

Manager of the Ledger Job Office,  
Sixth and Chestnut Streets, Philadelphia.